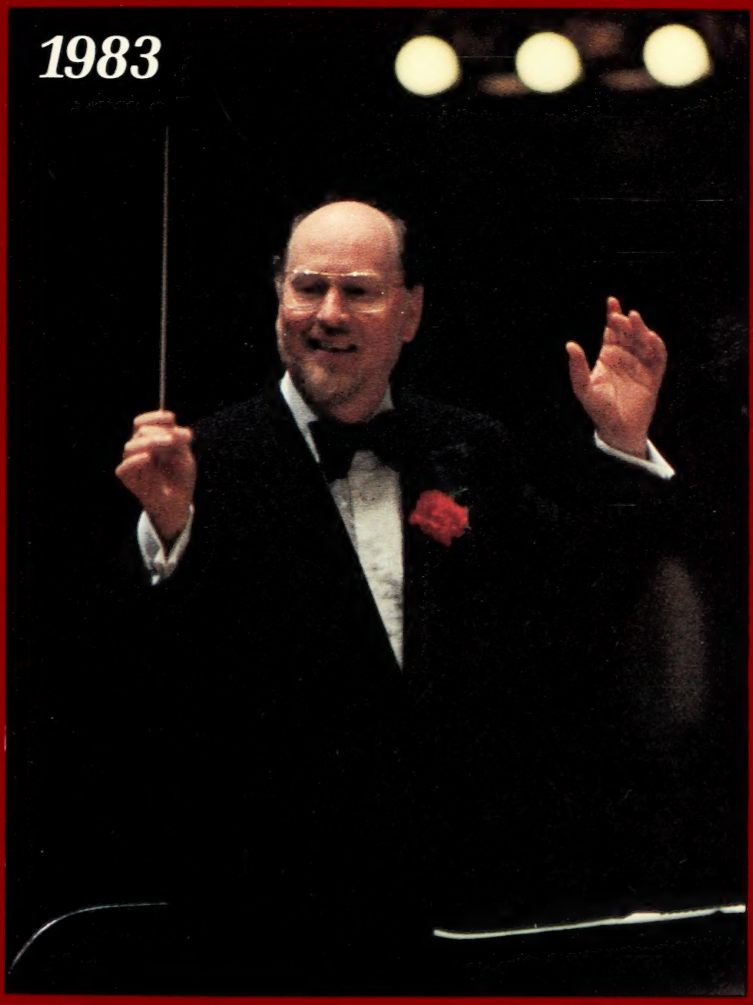

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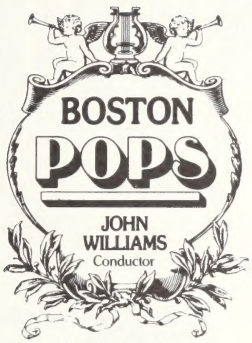
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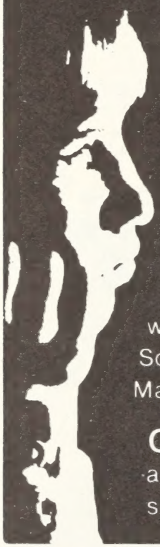
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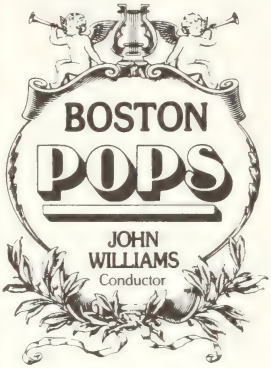
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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-39
How To Get Pops Tickets 43
Menu 45
Wine List 47
Beer and Ale 48

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Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
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Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
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*Ronan Lefkowitz
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Violas
Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Timothy Pitts

Flutes
Fenwick Smith
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich
William Caballero

Trumpets
Andre Côme
Peter Chapman
Timothy Morrison
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Walter Brauer

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to Star Wars has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures),* and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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THE BOSTON POPS

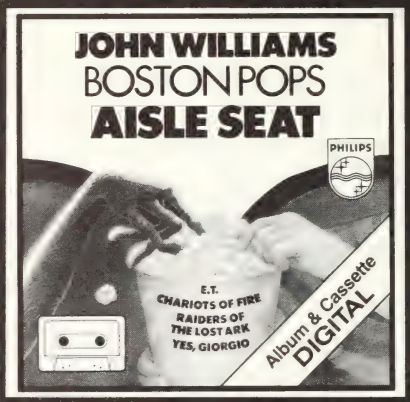
With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

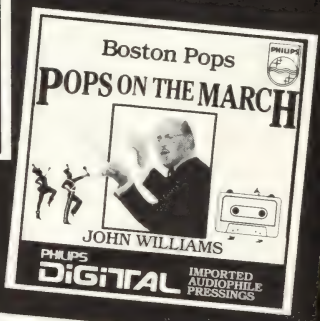
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

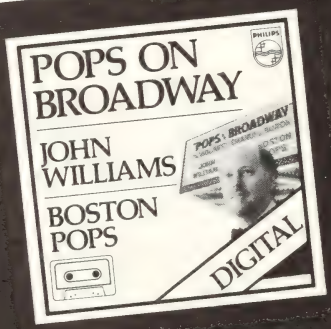
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

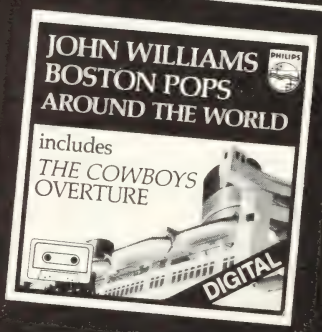
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THE ESPLANADE OVERTURE

John Williams (b. 1932)

The Esplanade is a concert overture composed especially for the Boston Pops by its conductor and introduced into the Pops repertory in the 1983 season. It is a colorful and bouncy work designed to show off the sections of the orchestra while celebrating the pleasures of music-making and music-listening on the Esplanade.

CAPRICCIO ESPAGNOL, Opus 34

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

PIANO CONCERTO IN A MAJOR, K.488

Wolfgang Amadè Mozart (1756-1791)

This is one of three piano concertos that Mozart composed in 1786, while he was working on *The Marriage of Figaro*. The transparent melodic structure of the work is at once endearing, but Mozart's sunlight casts shadows as well, especially in the veiled passion of the slow movement which, brief though it is, contains the soul of the concerto. The rondo theme of the last movement instantly dissipates the mood of resignation with an irresistible stream of cheerful melody.

POPS ON BROADWAY

arr. Ralph Burns (b. 1922)

Arranger Ralph Burns, a native of Newton and graduate of the New England Conservatory, has worked with Woody Herman and Johnny Mercer and has been active for years as an orchestrator for Broadway shows, including *No Strings, Little Me*, and *Funny Girl*. For Pops on Broadway, he has selected the biggest hit tune from each of three recent musicals: Marvin Hamlisch's "One" from the Michael Bennett musical *A Chorus Line*; "*Tomorrow*" from Charles Strouse's score to the singularly successful up-tempo view of the Depression as overcome by a nine-year-old girl, *Annie*; and "*Don't Cry for Me, Argentina*" from Andrew Lloyd Webber's rock-flavored score to *Evita*.

SINFONIA CONCERTANTE IN E-FLAT MAJOR, K.364

Wolfgang Amadè Mozart (1756-1791)

The sinfonia concertante form was a popular cross between concerto and symphony in the 18th century, a genre in which elevated symphonic discourse

was lightened and made more brilliant by the presence of soloists, usually numbering from two to four, who carried on a dialogue with one another and with the orchestra. Mozart wrote several works of this type (some of them, unfortunately, are lost), most of them intended for Paris, where the sinfonia concertante form aroused special enthusiasm. But his last and finest work of this type was the one in E-flat featuring a violin and a viola as the soloists. Composed in Salzburg in 1779, it showed all that Mozart had learned on his travels to Mannheim and Paris, plus that impalpable touch of genius that was Mozart's own. It is full of rich, singing melodies and warm textures. The minor key of the slow movement encourages eloquent dialogue between the soloists, and the gaiety of the last movement is imbued with the spirit of the dance.

THE THUNDERER MARCH

John Philip Sousa (1854-1932)

Whoever the "thunderer" of Sousa's title might have been, he was almost certainly a Mason. Sousa himself had been "knighted" in the Masons in 1886, and he composed "The Thunderer" for a conclave of that fraternal order in 1889, dedicating the work to the Columbia Commandery No. 2, Knights Templar, of Washington, D.C. The composer's daughter once revealed that "The Thunderer" was her mother's favorite march.

RAGOMANIA

William Bolcom (b. 1938)

William Bolcom is perhaps best known as a pianist who has played a major role in the rediscovery of the ragtime tradition as a performer through numerous recordings, as a composer of exquisite piano rags in a modern vein, as the orchestrator of Scott Joplin's *Treemonisha* in a revival staged in Atlanta some years ago, and as a writer, co-author with Robert Kimball of *Reminiscing with Sissle and Blake*. In recent years his performances with his wife Joan Morris on records and in concert have revived our memories of the great songs of the American musical theater from the height of vaudeville in the "Gay Nineties" to the Second World War. He has written music in many styles and genres, often using the popular idioms of ragtime and the musical theater even in string quartets and orchestral song cycles. *Ragomania* was composed for the Boston Pops, and received its world premiere with the opening of the 1982 Pops season.

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to excesses of all kinds). The new introduction was first performed with enormous success in 1844.

AVE MARIA

J.S. Bach (1685-1750) and Charles Gounod (1818-1893)

The Bach-Gounod *Ave Maria* affords an interesting glimpse at the way composers in two different centuries thought about music. Bach's C-major prelude for harpischord, the opening piece in the *Well-Tempered Clavier,* consists of a rhythmically animated series of chords in arpeggiation which *hint* at a melody. Bach considered that to be a composition complete and sufficient unto itself. But for the Romantic era, a chord progression without a palpable tune was inconceivable; Charles Gounod filled in what was (to his mind) a "gap" in the Bach piece by adding that necessary melody, thereby demoting Bach's composition to the status of mere accompaniment. Whether the principal credit should go to Bach or Gounod, the *Ave Maria* remains Gounod's most frequently played work.

RICHARD RODGERS WALTZES

(Arr. Leroy Anderson)

Richard Rodgers had two careers in the musical theater—one in collaboration with Lorenz Hart, the other with Oscar Hammerstein II—either of which would have qualified him for admission to the pantheon of the great innovators in the American musical. During the period of his major scores (from the late '20s to the early '50s), waltzes were rarely found in Broadway scores. They seemed to many composers to be too redolent of the old-fashioned Viennese operetta. But Rodgers loved writing waltzes, and almost every show had its captivating, swinging waltz hit, from the bittersweet, "Falling in love with love" (*The Boys from Syracuse,* based on Shakespeare's *Comedy of Errors*) to the gentle warmth of "Oh, what a beautiful morning" *(Oklahoma)* and the driving energy of "A wonderful guy" *(South Pacific).*



References furnished on request



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Tuesday evening, May 3, 1983 at 8

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Coronation March from *Le Prophète* — Meyerbeer

The Esplanade Overture (Boston premiere) — Williams

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(played without pause)

INTERMISSION

A Chorus Line Overture — Hamlisch-Burns

Presenting
MARVIN HAMLISCH

Through the Eyes of Love from *Ice Castles*

Solace—The Entertainer from *The Sting*
(adapted from the music of Scott Joplin)

They're Playing Our Song

Music and the Mirror from *A Chorus Line*

INTERMISSION

Put On a Happy Face — Adams-Hayman

"Rent-a-Composer"

Sophie's Choice/The Way We Were — Hamlisch
MARVIN HAMLISCH

Song of the Volga Boatmen — Trad.-Miller-Hayman

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Marvin Hamlisch

"A Chorus Line," "The Sting," "The Way We Were," "What I Did For Love," "Nobody Does It Better"—these are just a few of the hits associated with musician-composer-conductor Marvin Hamlisch.

Mr. Hamlisch began to write songs at the age of 8, and by the time he was 17 he had his first hit, "Sunshine, Lollipops, and Rainbows," recorded by Lesley Gore. At that time he was also composing for a high school student named Liza Minnelli. In 1968, when a friend asked him to play piano at a party given by the well-known producer Sam Spiegel, Hamlisch heard that the producer was looking for a composer for his new Burt Lancaster movie, "The Swimmer."

Three days later Hamlisch handed Spiegel the theme song, a well-timed effort that led to scores for a number of films including Woody Allen's "Take the Money and Run," "Bananas," "Save the Tiger," "Ice Castles," "Ordinary People," "Seems Like Old Times," and, most recently, "Sophie's Choice."

Hamlisch recently appeared as a guest artist with the Los Angeles Philharmonic, the New York Philharmonic, and the Royal Philharmonic in London. He has also performed at the Diplomat Hotel in Miami and at Caesar's Palace in Las Vegas. Among his many awards are a Pulitzer Prize for "A Chorus Line," which also won nine Tony Awards; Academy Awards for Best Song and Best Original Score for "The Way We Were," which also won a Golden Globe award and Grammy Awards for Song of the Year and Best Original Motion Picture Score; an Academy Award for Best Musical Adaptation for "The Sting," and a Grammy for Best Pop Instrumental for "The Entertainer."

Mr. Hamlisch's numerous other motion picture scores include Paramount's "Starting Over," Columbia's "Chapter Two," "The Spy Who Loved Me" (James Bond) by United Artists, and "Prisoner of Second Avenue" by Warner Brothers. Hamlisch also composed the theme song for ABC-TV's popular morning show "Good Morning America."



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Wednesday evening, May 4, 1983 at 8

HARRY ELLIS DICKSON conducting

French Military March — Saint-Saëns

Ruslan and Ludmila Overture — Glinka

Largo from *Xerxes* — Handel

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
- Alborada
- Variations
- Alborada
- Gypsy Scene
- Fandango of the Asturias

(played without pause)

INTERMISSION

Concerto No. 23 in A Major for Piano and Orchestra, K.488 — Mozart
- Allegro
- Adagio
- Allegro assai

LINDA CUTTING OTT

INTERMISSION

The Flying Theme from *E.T. (The Extra-Terrestrial)* — Williams

Pops on Broadway — arr. Burns
- "One" from *A Chorus Line*
- "Tomorrow" from *Annie*
- "Don't Cry for Me, Argentina" from *Evita*

Forgotten Dreams — Anderson

South Rampart Street Parade — Bauduc/Haggart-May

Among those present: The French Library in Boston; Babson College Alumni Association; New England Memorial Hospital; Board of Governors of the Federal Reserve System; Dean Alumni Association; American Association of Orthodontists; Church of Saint Eulalia, Winchester, MA; Yale Club of Boston; Bradford College Alumni Association; Valley Forge High School, Parma Heights, Ohio; Women's Civic Club of Methuen; Harvard Community Health Plan; Norwood Girl Scout Leaders; The Round Table, Westborough, MA; Saint Mary Alumnae Association, Lawrence, MA; Cedar Lake Academy Senior Class; Parma Senior High School.

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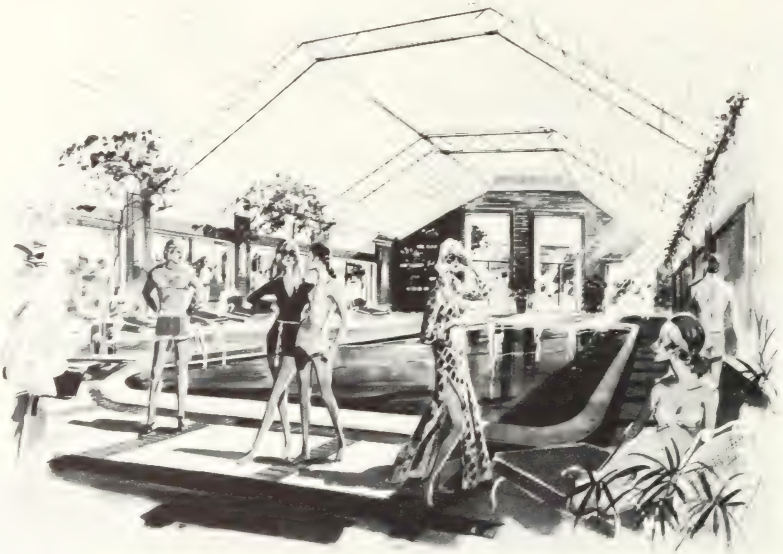
Linda Cutting Ott

Born in Buffalo, New York, pianist Linda Ott began studying the piano at the age of six. Her early teachers were Mary Elizabeth Thamer and Margaret Saunders Ott, and she later studied with Aube Tzerko and John Perry at the Aspen Music School, Patricia Zander and Leonard Shure at the New England Conservatory and Lillian Kallir in New York City.

Ms. Ott received her bachelor's degree in 1978 from Whitworth College in Spokane, Washington, and her master's degree in 1980 from the New England Conservatory. She is currently a member of the music faculty at Northeastern University.

While at the New England Conservatory, Ms. Ott was the winner, in both 1979 and 1980, of the Jordan Hall Gala Chamber Music Competitions, which resulted in performances in Jordan Hall that were broadcast on WGBH radio. Other awards include winning the 1981 Arlington Philharmonic Young Artists Competition, the 1979 Massachusetts Teachers Association Collegiate Competition, the 1973 Cheyenne Symphony Young Artists Competition, and the 1969 Wyoming State Music Teachers Baldwin Piano Award. She has also been awarded several honorary music scholarships.

Ms. Ott has performed throughout the United States. Close to home, she has appeared at the Isabella Stuart Gardner Museum, Jordan Hall, the Hirschberg Gallery, the All Newton Music School, Wheaton College, and Northeastern University. She is also a familiar concert figure in both solo and music recitals at the Aspen Music Festival, and performed several times with the Pops last year.



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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Thursday evening, May 5, 1983 at 8

Coronation March from *Le Prophète* — Meyerbeer

The Esplanade Overture — Williams

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
- Alborada
- Variations
- Alborada
- Gypsy Scene
- Fandango of the Asturias

(played without pause)

INTERMISSION

Sinfonia concertante in E-flat Major for Solo Violin and Viola and Orchestra, K.364 — Mozart
- Allegro maestoso
- Andante
- Presto

IKUKO MIZUNO and MARC JEANNERET

INTERMISSION

The Flying Theme from *E.T. (The Extra-Terrestrial)* — Williams

Pops on Broadway — arr. Burns
- "One" from *A Chorus Line*
- "Tomorrow" from *Annie*
- "Don't Cry for Me, Argentina" from *Evita*

Forgotten Dreams — Anderson

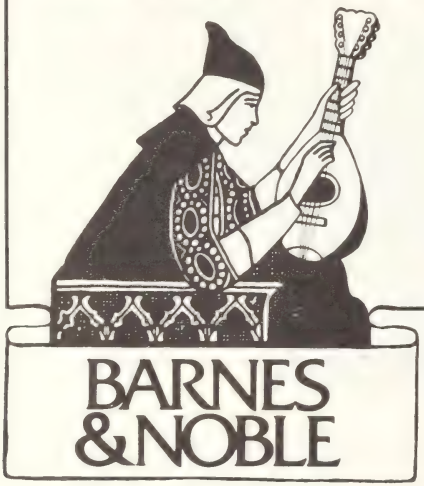
South Rampart Street Parade — Bauduc/Haggart-May

Among those present: Suffolk University; The New England Home for Little Wanderers; Advanced Information; The Algonquin Club of Boston; George St. Henry High School Band and Orchestra; National Association of Accountants, Boston Chapter; Avco Systems Division; Kelly Services, Inc.; Our Lady of Lourdes; University of Pennsylvania Club of Boston; The Gathering; First Church of Christ, Bradford; Pentucket Kiwanis, Haverhill; Willow Hill School; Acton Massachusetts Woman's Club; M.A.P.H.C.C.; Century Club of Rochester; Braintree Point Women's Club.

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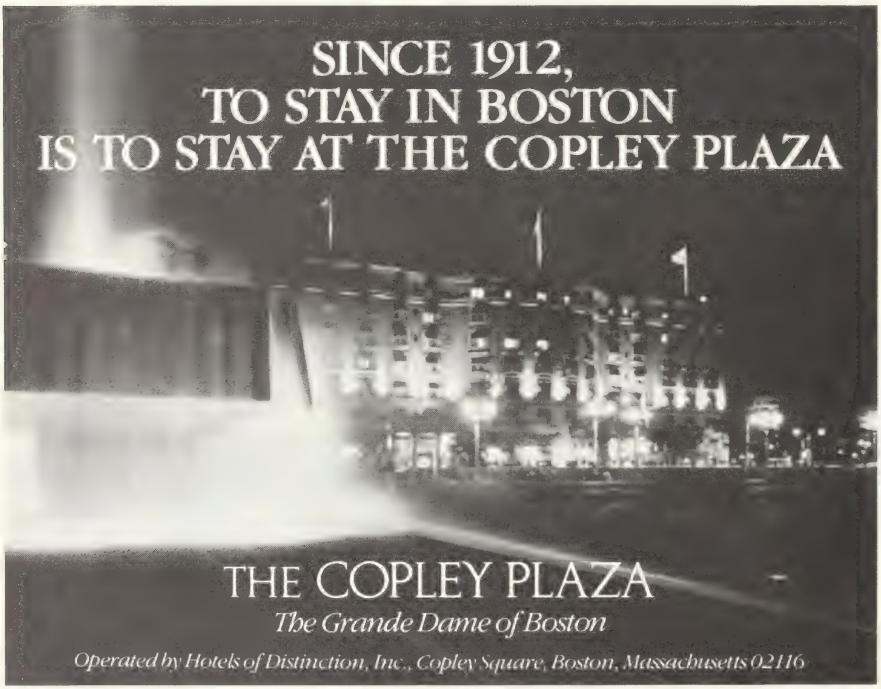


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Ikuko Mizuno

In 1969, Ikuko Mizuno became the first woman to join the violins of the Boston Symphony Orchestra. Ms. Mizuno began her studies at the Toho-Gakuen School of Music in her native Tokyo, making her debut there at a very early age and capturing first prize in a national violin competition. A 1965 Spaulding Award brought her to the United States; she studied with Roman Totenberg at Boston University, where she received a Phi Kappa Lambda award and her master's degree in music, and during this time she was invited to participate at the Berkshire Music Center at Tanglewood. In 1968, Ms. Mizuno attended the master classes of Franco Gulli and Henryk Szeryng and appeared on radio and television in Italy and Switzerland; she made her New York solo debut at Carnegie Recital Hall in 1972. Ms. Mizuno has appeared as soloist with the Boston Pops, the Harvard Musical Association, and symphony orchestras throughout New England. She is on the faculty of Toho School in Japan, and she returns to Japan each year for recital and orchestral performances.



Marc Jeanneret

Born in France, violist Marc Jeanneret graduated with first prize from the Conservatoire de Paris, where he studied with Leon Pascal. At the Geneva International Competition in 1962 he won a "medal with distinction," and as a result he played the Bartók Viola Concerto with the Orchestre de la Suisse Romande. Mr. Jeanneret came to the United States to study with the late William Primrose, with whom he spent three years at Indiana University, where he was awarded his Performer's Certificate. Before joining the Boston Symphony in 1977, Mr. Jeanneret was assistant principal violist with the French National Orchestra; he also held positions with numerous orchestras in the United States and in France.

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Coronation March from *Le Prophète* — Meyerbeer

The Esplanade Overture — Williams

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(played without pause)

INTERMISSION

Sinfonia concertante in E-flat Major for Solo Violin and Viola and Orchestra, K.364 — Mozart
Allegro maestoso
Andante
Presto

IKUKO MIZUNO and MARC JEANNERET

INTERMISSION

The Flying Theme from *E.T. (The Extra-Terrestrial)* — Williams

Pops on Broadway — arr. Burns
"One" from *A Chorus Line*
"Tomorrow" from *Annie*
"Don't Cry for Me, Argentina" from *Evita*

Forgotten Dreams — Anderson

South Rampart Street Parade — Bauduc/Haggart-May

Among those present: Boston Life Underwriters 100th Anniversary; New England College Alumni Association; Adult Fellowship First Parish Congregational Church; The Mitre Corporation; Boxford PTO; Brewer High School; St. Clare Parish Social Club, Boston; Technology Chapter of Delta Upsilon; Carney Hospital; Salem Public Library; Westgate Church Couples Club, Weston, MA; People's Methodist Church; Two by Two's, United Methodist Church, Westborough.

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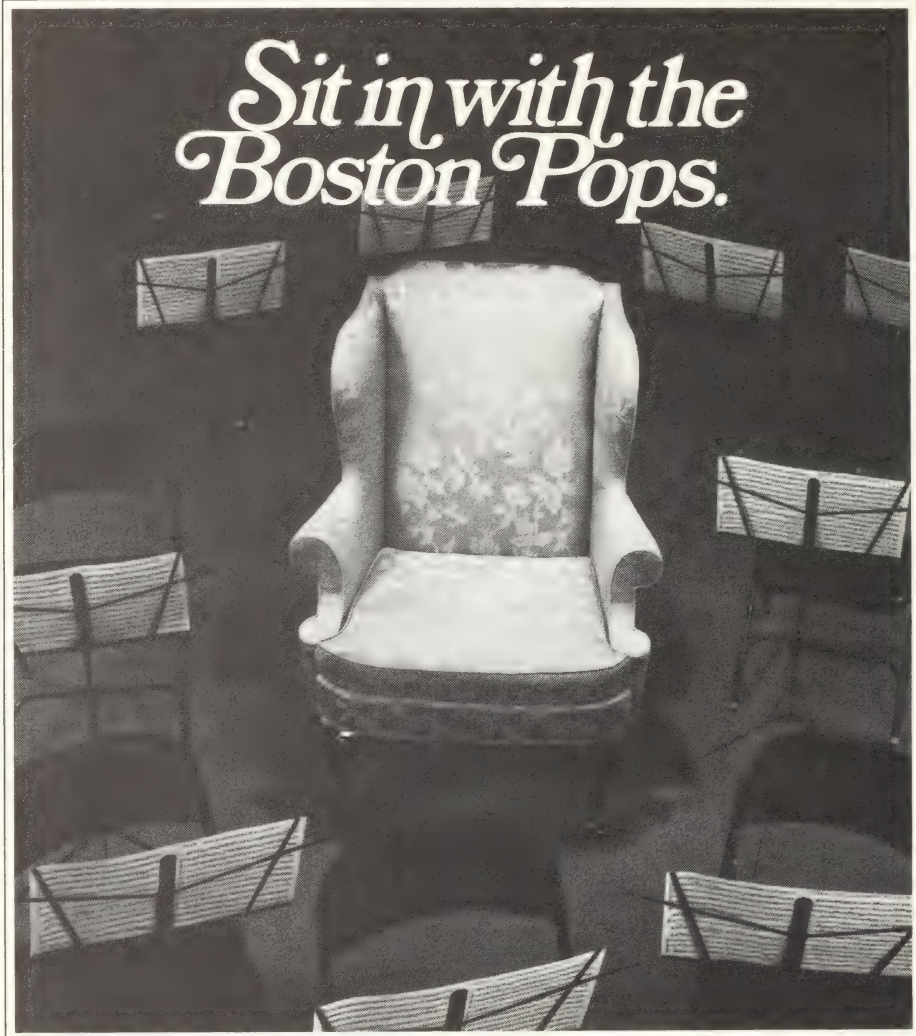
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For biographies of Ikuko Mizuno and Marc Jeanneret please see page 27.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR
Saturday evening, May 7, 1983 at 8
REGIS COLLEGE GUILD NIGHT

The Thunderer March	Sousa
Donna Diana Overture	Rezniček
Adagio	Albinoni
From *The Fantastic Toy Shop* (La Boutique Fantasque):	Rossini-Respighi
Overture—Allegretto	
Tarantella	
Can-Can	
Valse Lente	
Allegro brillante	

INTERMISSION

Ragomania: A Classic Festival Overture	Bolcom
(commissioned by the Boston Pops Orchestra)	

Presenting
GREGORY HINES
Barry Saperstein, drums Frank Owens, piano

Blue Skies/Taking a Chance on Love	Berlin/Duke-Reisman
As Long As I Live	Arlen-Reisman
Change Partners	Berlin-Reisman

INTERMISSION

A Tribute to Duke Ellington	arr. Burns
Sophisticated Ladies—Take the 'A' Train—	
Mood Indigo—It Don't Mean a Thing	
Simply Full of Jazz	Blake-Reisman
My Old Friend	Blake-Reisman
Rhythm is My Business	Blake-Reisman
GREGORY HINES	
Theme from *Arthur*	Bacharach-Ferguson
Gonna Fly Now from *Rocky*	Conti-Hayman

Among those present: Computervision Corporation; United Church of Christ in Canton; Ellsworth High School Band and Chorus; The Congregators of Amherst Congregational Church; Immaculate Conception Church; Sacopee Valley High School; Wesley United Methodist Couples Club; Thiokol/Ventron Division; The Davis School Professional Association; Suffield Council for the Arts; Gamewell Corporation; Southeastern Massachusetts University Alumni Association; New England Water Pollution Control Association; Nashoba Community Hospital; Naval War College.

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Gregory Hines

Gregory Hines started dancing when he was two-and-one-half years old, and for the next fifteen years he and his older brother, Maurice, performed throughout the United States and Europe as "The Hines Kids." His father later joined the act, and as "Hines, Hines and Dad" they achieved fame in countless nightclub, television, and concert appearances.

When the act disbanded in 1973, the young Hines moved to Venice, California, where he formed a jazz-rock ensemble called "Severence" and made a recording of original songs. He debuted on Broadway in "Eubie," for which he received a Tony Award nomination for Best Featured Actor in a Musical, as well as a Theatre World Award, an Outer Circle Critics' Award, and a Theatre for Renewal Award. He won his second and third Tony nominations for his starring roles in "Comin' Uptown" and "Sophisticated Ladies." Most recently, he appeared in the films "Wolfen" with Albert Finney and Tom Noonan, and Mel Brooks' "History of the World Part I." This fall he will be starring with Chevy Chase in the new Warner Brothers production, "Deal of the Century," directed by William Freidkin.



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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, May 8, 1983 at 7:30

HARRY ELLIS DICKSON conducting

March from *Le Coq d'or*	Rimsky-Korsakov
Roman Carnival Overture	Berlioz
Ave Maria	Bach-Gounod
Finlandia, Op. 26	Sibelius

INTERMISSION

Concertino in E-flat Major for Clarinet and Orchestra, Op. 26	Weber
PETER COKKINIAS	
Capriccio Italien, Op. 45	Tchaikovsky

INTERMISSION

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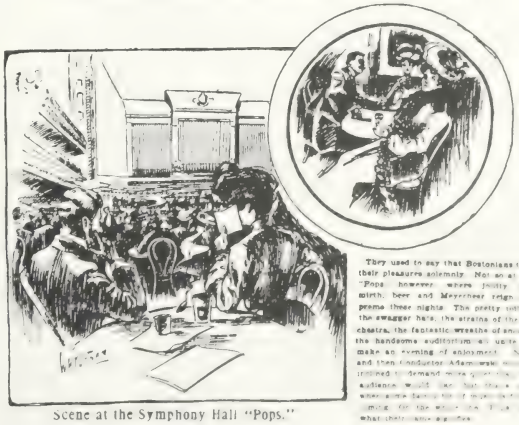
A native of Springfield, Massachusetts, Peter L. Cokkinias holds degrees from the Hartt School of Music, Manhattan School of Music and the Cincinnati College-Conservatory of Music.

Dr. Cokkinias enjoys a busy career as a performer, conductor, and musical instructor. He has appeared as clarinet soloist with the Boston Symphony Orchestra, Springfield Symphony, and the Concert Orchestra of Boston and performs with the Boston Ballet, Boston Symphony, and the Opera Company of Boston. Recently, he was principal clarinetist in the MGM movie "Yes, Georgio," starring Luciano Pavarotti.

While a professor at Tufts University, he founded and directed the Tufts Opera Theater which produced several fully-staged operas including "Madame Butterfly," "Sussanah," and the "Bartered Bride." Through his collaboration with fellow artists at the Bowdoin Summer Music Festival in Brunswick, Maine, he helped establish the Scarborough Chamber Players.

In addition to his work with the Scarborough ensemble, Dr. Cokkinias is artistic director and conductor of the Marlborough (Massachusetts) Symphony Orchestra, assistant conductor of the Civic Symphony of Boston, and instructor of clarinet at the Boston Conservatory of Music.

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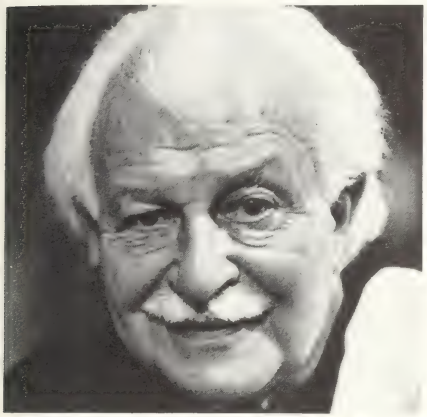
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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892
1893 Timothee Adamowski
1894
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach, Gustav Strube

(Symphony Hall)

1901
1902 Max Zach, Gustav Strube
1903
1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906 Timothee Adamowski, Max Zach, Gustav
1907 Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
1910
1911 Gustav Strube, André Maquarre
1912
1913 Otto Urack, André Maquarre,
1914 Clement Lenorn
1915 André Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
1917 André Maquarre, Agide Jacchia
1918—1926 Agide Jacchia
1927—1929 Alfredo Casella
1930—1979 Arthur Fiedler
Since January 1980 John Williams

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HOW TO GET POPS TICKETS The 1983 Pops season begins on Tuesday, May 3 and will run through July 10 with performances Monday through Saturday evenings at 8 and Sunday evenings at 7:30.

Many tickets are sold in advance to organizations which purchase large blocks of seats. Available tickets go on sale at the Symphony Hall box office three weeks prior to the date of each concert.

Mail orders, telephone reservations, and personal checks are accepted, but no credit cards are accepted at Symphony Hall. For credit card ticket orders, please call CONCERT-CHARGE at (617) 497-1118. Contact the Symphony Hall switchboard at (617) 266-1492 for ticket and general information.

Box office hours are from 10 a.m. through intermission of each concert program Monday through Saturday; and from 1 p.m. through intermission on Sunday.

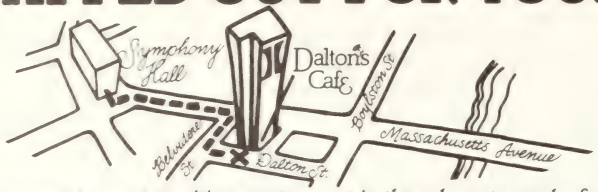
Concert programs and featured soloists are announced approximately ten days prior to each concert. Weekly schedules are available in the Symphony Hall lobby as well as in the lobbies of most Boston hotels and at the BOSTIX booth at Quincy Market. For up-to-date information dial (617) C-O-N-C-E-R-T on your telephone.

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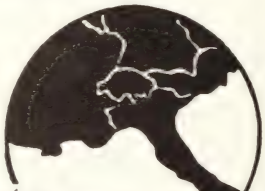
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31	Chardonnay, Almadén	9.50	
33	Rhine, Taylor California Cellars	6.00	
36	Chenin Blanc, Robert Mondavi	13.00	
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	FRANCE		
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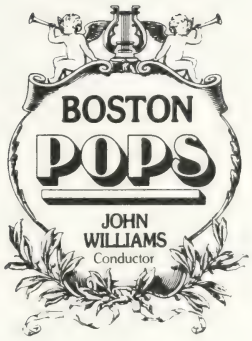
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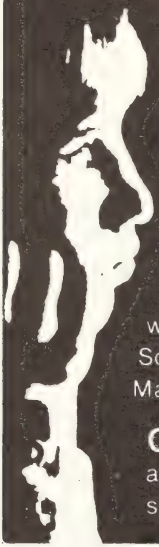
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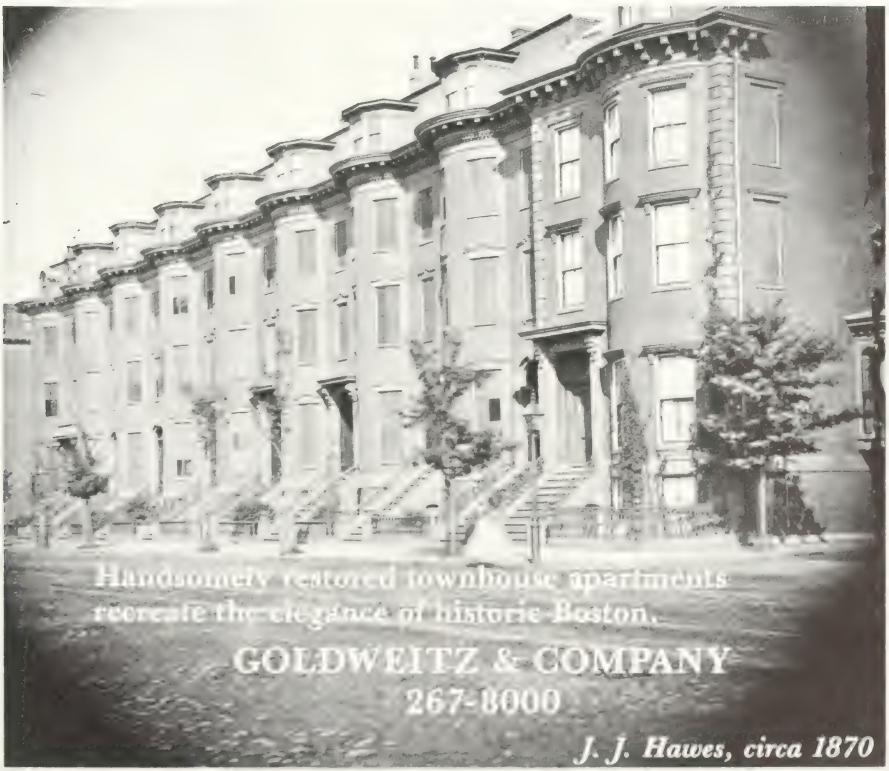
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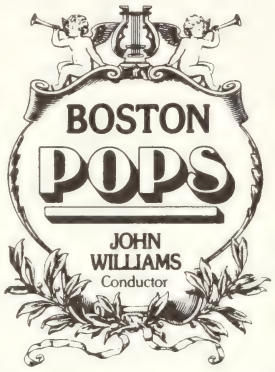
WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their support of the Boston Symphony Orchestra and the Boston Pops.

TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-43
How To Get Pops Tickets 45
Menu 47
Wine List 49
Beer and Ale 51
Pops Conductors 52

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HARRY ELLIS DICKSON
Associate Conductor

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Emanuel Borok
Concertmaster
Leo L. Beranek Chair
Max Hobart
Edward and Bertha C. Rose Chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum

Violas
Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Timothy Pitts

Flutes
Fenwick Smith
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich
William Caballero

Trumpets
Andre Côme
Peter Chapman
Timothy Morrison
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Walter Brauer

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

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Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures),* and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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THE BOSTON POPS

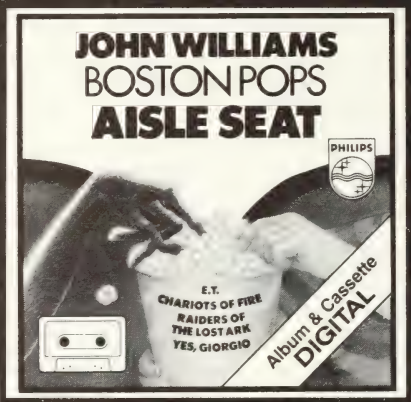
With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

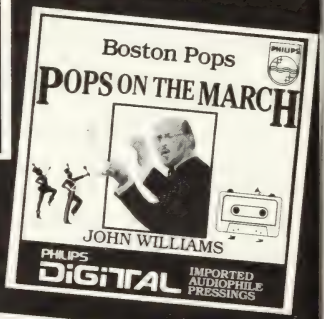
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

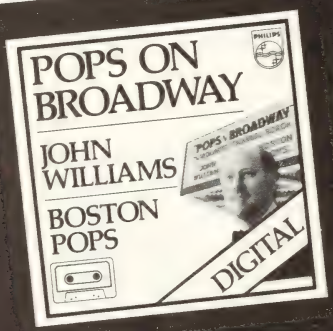
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

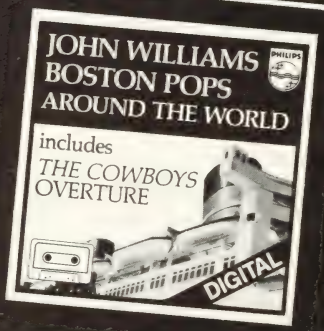
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FROM *THE PLANETS*, Opus 32

Gustav Holst (1874-1934)

Astrology, and the casting of horoscopes for his friends, was a "pet vice" of Gustav Holst. His orchestral suite *The Planets*, composed between 1914 and 1916, was inspired by the "astrological significance of the planets" and not necessarily by the classical deities after whom they are named. Holst insisted that there was no program music in them, no tale to tell. The subtitle of each section is intended to provide a key to the mood of each.

VIOLIN CONCERTO NO. 1 IN D MAJOR, Opus 19

Sergei Prokofiev (1891-1953)

Prokofiev composed this concerto in 1916 and 1917, a time when he was writing music at breakneck speed (his *Classical* Symphony and the Third Piano Concerto were composed at the same time). But his reputation as a wild-eyed avant-gardist worked against him, and he was unable to find a violinist willing to learn the solo part for nearly a decade. Even when Serge Koussevitzky agreed to perform the work with his orchestra in Paris in 1923, no soloist would accept the challenge of the concerto. Finally Koussevitzky ordered his concertmaster, Marcel Darrieux, to learn the part (presumably on pain of losing his job). Prokofiev later recalled that "he did quite well with it." But it wasn't until Joseph Szigeti took up the work and played it everywhere that the concerto became a truly popular item. Koussevitsky conducted the American premiere with the Boston Symphony Orchestra in 1925, with concertmaster Richard Burgin as the soloist.

Most concertos are in three movements which are generally laid out to be fast—slow—fast. Prokofiev inverts this procedure to produce an unusually lyrical violin concerto, growing from a meditative opening theme. The middle movement provides contrast as an energetic scherzo, while the finale reverts to the lyricism of the opening.

ESPLANADE OVERTURE

John Williams (b. 1932)

The *Esplanade* is a concert overture composed especially for the Boston Pops by its conductor and introduced into the Pops repertory in the 1983 season. It is a colorful and bouncy work designed to show off the sections of the orchestra while celebrating the pleasures of music-making and music-listening on the Esplanade.

CAPRICCIO ESPAGNOLE, Opus 34

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestra showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

THE TYPEWRITER

Leroy Anderson (1908-1975)

A graduate of Harvard, where he studied composition with Walter Piston and George Enesco, Leroy Anderson was, to all intents and purposes, discovered by Arthur Fiedler, who performed his *Jazz Pizzicato* in 1938 and subsequently commissioned and performed many original compositions created for the concerts of the Boston Pops. The result was a unique series of light orchestral works, brilliantly conceived and scored, which have long since estalished themselves as American classics. *The Typewriter* (1950) is one of several works employing unusual orchestral instruments; in this case it is a new percussion instrument more frequently found in the world of business than in the symphony orchestra.

A SALUTE TO FRED ASTAIRE

arr. Alexander Courage (b.1919)

Both on Broadway and in Hollywood, composers knew that if Fred Astaire was going to sing (and, of course, dance) one of their songs, they could take risks with an unusual phrasing or rhythm and be confident that the superbly musical Astaire could handle it with aplomb. George and Ira Gershwin enjoyed their earliest major Broadway successes with shows featuring Fred and his sister Adele (*Lady Be Good, Funny Face*). And when Fred went to Hollywood in the '30s, the major songwriters who provided the scores for his films had similar success. Though Astaire always modestly insisted that he was only a dancer who sang a little, his impeccable phrasing and diction carried many imaginative and daring songs to wide popularity, while his dancing left audiences as amazed as they were delighted. Alexander Courage's medley provides a survey of five songs associated with Astaire from the Hollywood years via the pens of five different composers. *Top Hat* (1935) was the first film in which Ginger Rogers was featured as Astaire's partner, and it sported a brilliant Irving Berlin score; the title tune was designed to highlight the standard Astaire costume—"top hat, white tie, and tails." "The Carioca" was Astaire's big number with Ginger Rogers in the Vincent Youmans score of *Flying Down to Rio* (1933); this was the first film in which the two were paired together, though she was not yet featured. Howard Dietz and Arthur Schwartz wrote one of their all-time biggest hits, "Dancing in the dark," for the 1931 Broadway revue *The Bandwagon*; Astaire returned to it (with Cyd Charisse as his partner) in the 1953 film version, which sported a new screenplay by Betty Comden and Adolph Green. "I won't dance" was added by Jerome Kern for the film version of his Broadway show *Roberta*. In response to a request from Astaire, Kern produced one of his sprightliest rhythmic numbers in a score that generally went for lyrical ballads. The 1934 film *The Gay Divorcee* was a very loose adaptation of a Cole Porter show with only a few of Porter's songs retained. One of the interpolations, Con Conrad's "The Continental," became the hit of the year and was awarded the very first Oscar in the song category.

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to

excesses of all kinds). The new introduction, which Berlioz christened with the name by which it is now known, was first performed with enormous success in 1844.

AVE MARIA

J.S. Bach (1685-1750) and Charles Gounod (1818-1893)

The Bach-Gounod *Ave Maria* affords an interesting glimpse at the way composers in two different centuries thought about music. Bach's C-major prelude for harpischord, the opening piece in the *Well-Tempered Clavier*, consists of a rhythmically animated series of chords in arpeggiation which *hint* at a melody. Bach considered that to be a composition complete and sufficient unto itself. But for the Romantic era, a chord progression without a palpable tune was inconceivable; Charles Gounod filled in what was (to his mind) a "gap" in the Bach piece by adding that necessary melody, thereby demoting Bach's composition to the status of mere accompaniment. Whether the principal credit should go to Bach or Gounod, the *Ave Maria* remains Gounod's most frequently played work.

RICHARD RODGERS WALTZES

(Arr. Leroy Anderson)

Richard Rodgers had two careers in the musical theater—one in collaboration with Lorenz Hart, the other with Oscar Hammerstein II—either of which would have qualified him for admission to the pantheon of the great innovators in the American musical. During the period of his major scores (from the late '20s to the early '50s), waltzes were rarely found in Broadway scores. They seemed to many composers to be too redolent of the old-fashioned Viennese operetta. But Rodgers loved writing waltzes, and almost every show had its captivating, swinging waltz hit, from the bittersweet, "Falling in love with love" (*The Boys from Syracuse*, based on Shakespeare's *Comedy of Errors*) to the gentle warmth of "Oh, what a beautiful morning" *(Oklahoma)* and the driving energy of "A wonderful guy" *(South Pacific)*.



—FROM THE BOSTON SYMPHONY ARCHIVES

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Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
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Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
National Music Camp
Byron Janis
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
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- Venus, the Bringer of Peace
- Jupiter, the Bringer of Jollity

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Concerto No. 1 in D Major for Violin and Orchestra, Op. 19 — Prokofiev
- Andantino
- Scherzo: Vivacissimo
- Moderato

EMANUEL BOROK

Russian Sailor's Dance — Gliere

INTERMISSION

POPS!! OUT OF THIS WORLD

The Flying Theme from *E.T. (The Extra-Terrestrial)* — Williams

When You Wish Upon a Star, from *Pinocchio* — Harline-Mason, arr. Courage

Excerpts from *Return of the Jedi* — Williams
- Parade of the Ewoks
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Emanuel Borok

Emanuel Borok was born in Russia in 1944. He received his early musical training at the Darzinya Music School in Riga Latvia. His teacher was Vladimir Sturestep, who later taught Gidon Kremer.

Mr. Borok joined the orchestra of the Bolshoi Theatre in 1969 and two years later won the competition for the co-concertmaster position of the Moscow Philharmonic; at the same time, he became a member of the Moscow Philharmonic String Quartet. In 1973, Mr. Borok emigrated to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra. In 1974 he came to the United States, and he successfully auditioned that April for the assistant concertmaster position of the Boston Symphony, joining the orchestra for the 1975 Tanglewood season.

As assistant concertmaster of the Boston Symphony, Mr. Borok is also concertmaster of the Boston Pops, with which he has performed as soloist on many occasions; in January 1980 he was soloist with the Pops at Carnegie Hall in the orchestra's first concert with then newly-appointed Pops conductor John Williams. In December 1981 Emanuel Borok and John Williams performed in a special recital marking Mr. Williams' debut as a pianist in the Boston area.

Mr. Borok is also an active recitalist. For Sine Qua Non records, he is soloist in Vivaldi's "Four Seasons" with the Cambridge Chamber Orchestra under Rolf Smedvig, and he has recorded the Shostakovich Violin Sonata with pianist Tatiana Yampolsky. Mr. Borok performed a Bach double concerto with Yehudi Menuhin in Symphony Hall, and he is featured on the John Williams/Boston Pops release on Philips, "Pops on Broadway." Mr. Borok is in the 1980 edition of "Who's Who in America" and the most recent edition of "Who's Who in the World."



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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Wednesday evening, May 11, 1983 at 8

Coronation March from *Le Prophète* — Meyerbeer

Esplanade Overture — Williams

Capriccio espagnol — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(played without pause)

INTERMISSION

Concerto No. 1 in D Major for Violin and Orchestra, Op. 19 — Prokofiev
Andantino
Scherzo: Vivacissimo
Moderato

EMANUEL BOROK

Russian Sailor's Dance — Glière

INTERMISSION

Hey, Look Me Over — Coleman-Hayman

A Salute to Fred Astaire — arr. Courage
Top Hat—The Carioca—
Dancing in the Dark—I Won't Dance—
The Continental

Consider Yourself, from *Oliver* — Harline-Mason

Superman March — Williams

Among those present: The Wall Street Journal; Wheaton College Club; Institute of Electrical and Electronics Engineers, Inc., Boston Section; Citizen's Scholarship Foundation, Mansfield, MA; St. Maria Goretti-Lynnfield; St. Thomas More Couple's Club; First Baptist Church in Beverly; United Presbyterian Church, Lawrence, MA; Massachusetts Medical Society; Kosmos Club; The Woodlands School; Normandy High School

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Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.



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For a biography of Emanuel Borok please see page 19.

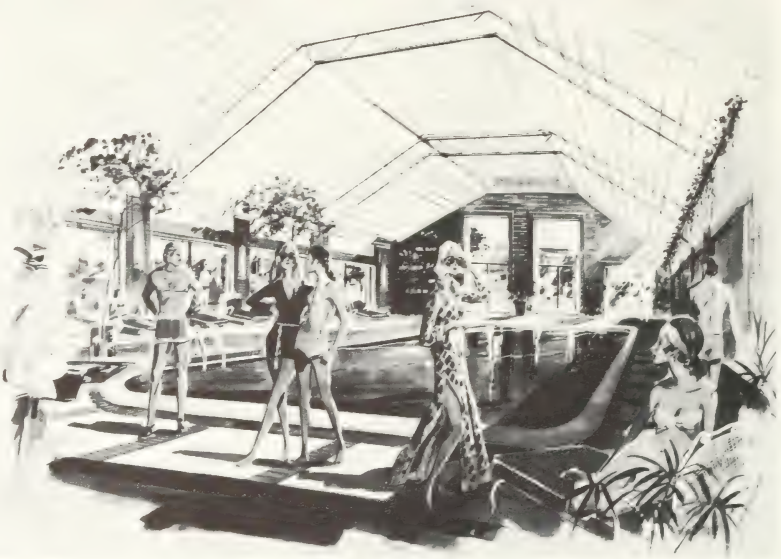
IRVING BERLIN at 95



The following note was written in honor of composer Irving Berlin who celebrates his 95th birthday this week:

Irving Berlin turns 95 on 11 May. He was born Israel Baline in Temun, Russia, but came to this country as a small child and became the unsurpassed creator of popular songs that tell what Americans have thought and felt for most of this century. Entirely without professional training (he employed an assistant to write down and work out the songs he created), he has nonetheless written songs in every popular style that appeared over the nearly 60 years (1907-1966) that he was active as a composer and lyricist. He composed Tin Pan Alley standards, Broadway and Hollywood scores, songs serious and satirical, sentimental and snappy. His range extends from dialect song ("Marie from Sunny Italy," 1907, his first published song) to richly varied and tuneful Broadway scores (*Annie Get Your Gun*, 1946, his biggest hit). On the way he satirized the monotony of Army life ("Oh, how I hate to get up in the morning," 1918), Prohibition ("I'll see you in C-U-B-A," 1920), and even the Depression ("Let's have another cup of coffee," 1932). But he could be serious, too—about personal relationships ("What'll I do?" and "All Alone," 1924) or about pride in his adopted land ("Let's all be Americans now," 1917, and "God bless America," composed in 1918, but first performed publicly in 1938). From the days of ragtime on, he managed to work just about every new musical or dance craze into his songs. He wrote songs as special vehicles for stars from Gaby DeLys and Eddie Cantor around the time of World War I and Al Jolson

Continued on Pg. 43



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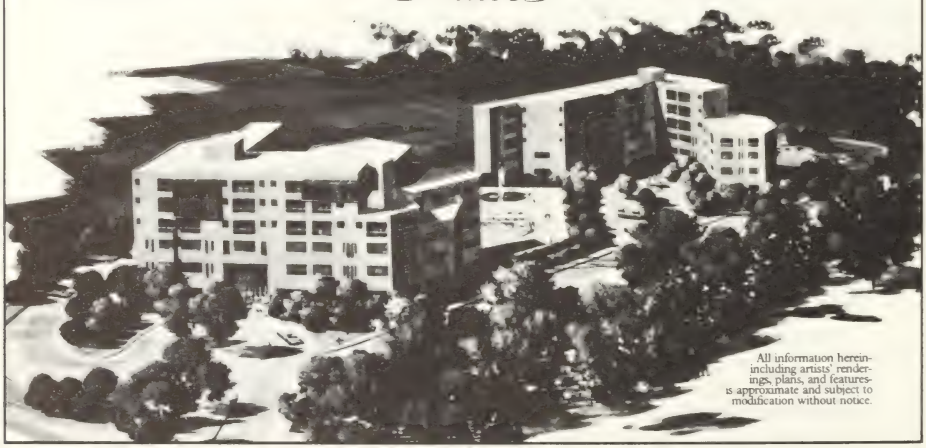
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All information herein-including artists' renderings, plans, and features-is approximate and subject to modification without notice.

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Thursday evening, May 12, 1983 at 8

MAX HOBART conducting

CONSTRUCTION NIGHT

Les toréadors, from *Carmen*	Bizet
An Outdoor Overture	Copland
Minuet from Serenade No. 9 in D Major, K.320 ("Posthorn")	Mozart
Two Slavonic Dances: Op. 72, No. 3 Op. 46, No. 3	Dvořák

INTERMISSION

Gopak, from *The Fair at Sorochinsk*	Mussorgsky
Concerto No. 1 in E Flat Major for French Horn and Orchestra, Op. 11 Allegro Andante—Allegro (played without pause) KEVIN OWEN	Strauss
Polonaise, from *Eugene Onegin*, Op. 24	Tchaikovsky

INTERMISSION

The Flying Theme, from *E.T. (The Extra-Terrestrial)*	Williams
Selections from *West Side Story* I Feel Pretty—Maria— Something's Coming—Tonight— One Hand, One Heart—Cool—America	Bernstein-Mason
The Typewriter	Anderson
Baby Elephant Walk, from *Hatari!*	Mancini
Those Were the Days	Raskin-Hayman

Among those present: American Society for Mass Spectrometry; Beverly High School Music Department; Katharine Gibbs School

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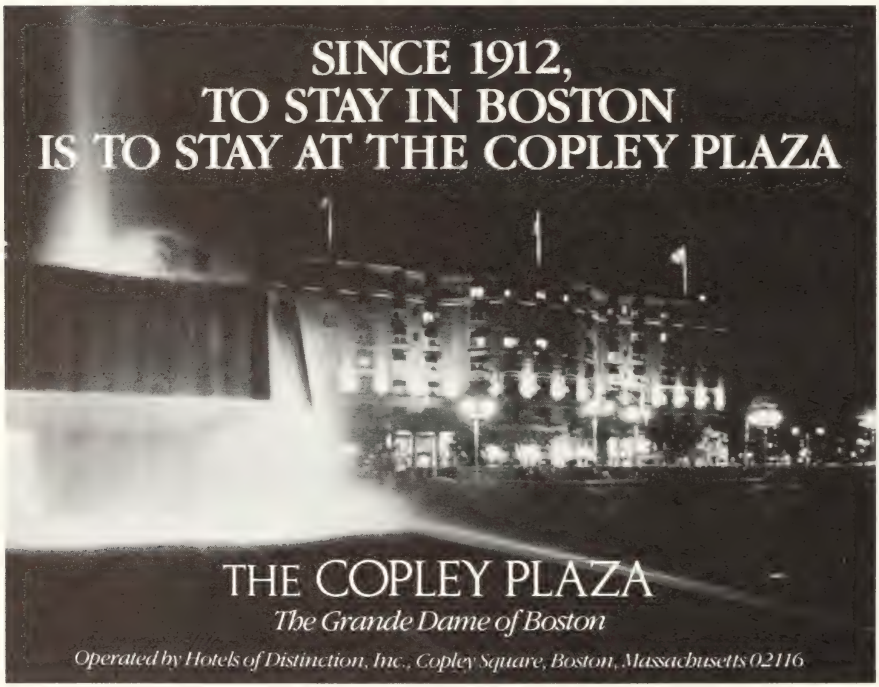


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Max Hobart

These concerts mark Max Hobart's conducting debut with the Boston Pops Orchestra. A familiar face to Symphony Hall audiences as a front-stand BSO violinist and assistant concertmaster of the Pops, Mr. Hobart joined the Boston Symphony Orchestra in 1965. During his years with the Pops under Arthur Fiedler he was heard as soloist in live concerts, as well as on radio, television, and recordings; in 1969 he was featured soloist for WCRB Night at the Pops. In 1981, Mr. Hobart was a guest conductor of the Pops Esplanade Orchestra here in Symphony Hall.

Mr. Hobart began violin lessons when he was 6, and at 11 he was invited to join the Burbank Symphony Orchestra as its youngest member. This doubtless planted the seed for his continuing interest in young musicians and civic ensembles. After attending the University of Southern California, where he studied violin with Vera Barstow and conducting with Ingolf Dahl and William Schaeffer, Mr. Hobart played in symphony orchestras in New Orleans, Washington, D.C., and Cleveland before coming to Boston. For the past ten years, he has also turned his energies toward conducting. Throughout this time he has been music director of the North Shore Philharmonic. He has also been conductor of the New Hampshire Philharmonic and the Boston University Repertory Orchestra, and he is currently conductor of the Boston Conservatory of Music Symphony Orchestra and the Civic Symphony Orchestra of Boston.

Mr. Hobart is second violinist of the Boston Symphony Chamber Players, in which capacity he has toured and recorded with that group. His professional touring activities have taken him throughout the United States, Canada, Europe, Japan, the Soviet Union, China, and every country in South America. In addition, Mr. Hobart teaches violin at the New England Conservatory of Music and at Boston University. During the summer he coaches chamber music and string sectionals as a Berkshire Music Center faculty member at Tanglewood.

Boston Pops Conductor John Williams has shown an active interest in Max Hobart's conducting career. Mr. Williams's *Fanfare for a Festive Occasion* was dedicated to Max Hobart and given its world premiere performance by Mr. Hobart and the Civic Symphony Orchestra of Boston on November 14, 1980.

For a biography of Kevin Owen please see page 31.

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JOHN WILLIAMS CONDUCTOR

Friday evening, May 13, 1983 at 8

NORTHROP CORPORATION NIGHT

Jubilee 350 Fanfare — Williams

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- Mars, the Bringer of War
- Venus, the Bringer of Peace
- Jupiter, the Bringer of Jollity

INTERMISSION

Concerto No. 1 in D Major for Violin and Orchestra, Op. 19 — Prokofiev
- Andantino
- Scherzo: Vivacissimo
- Moderato

EMANUEL BOROK

Russian Sailor's Dance — Glière

INTERMISSION

The Flying Theme from *E.T. (The Extra-Terrestrial)* — Williams

When You Wish Upon a Star, from *Pinocchio* — Harline-Mason

Excerpts from *Return of the Jedi* — Williams
- Parade of the Ewoks
- Luke and Leia
- The Forest Victory

Among those present: Marian High School; Christian Medical Society; Greater Boston Lasell Club; Shrewsbury Music Association; Factory Mutual System Four Ten Club; Carlisle Congregational Church; Society of Women Engineers; Free Christian Church; College Avenue United Methodist Church; Naval Staff College

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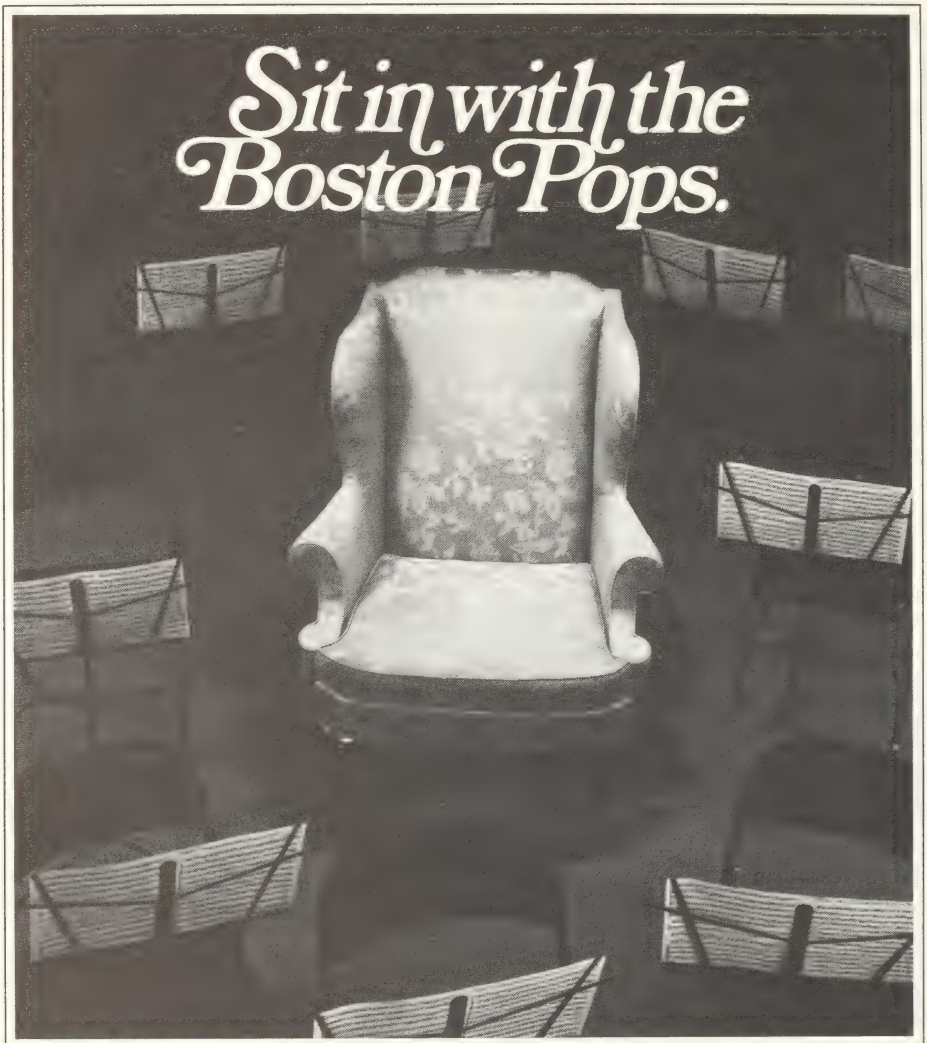
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For a biography of Emanuel Borok please see page 19.

Kevin Owen

Kevin Owen will receive his Bachelor of Music degree from the Boston University School of Music in May. While a student at the School of Music, he was assistant conductor of the Boston University Wind Ensemble and Brass Ensemble in 1981. This year he won the School of Music Concerto-Aria competition, and with it a performance with the Boston University Symphony Orchestra at Jordan Hall in March. As a member of the Boston University Honors Woodwind Quintet, he won third prize in the Shoreline Alliance for the Arts (Guilford, Connecticut) auditions in April and more recently won first prize in the Coleman Chamber Music competition in Pasadena, California. This April he was the recipient of the School of Music's Honor Award for Brass performance. Mr. Owen has studied horn with Robert Magreen and Charles Kavalovski, composition with Calvin Custer, and conducting with Victor Yampolsky. He has performed with the Syracuse Symphony, the Atlantic Symphony in Halifax, N.S., and the Empire Brass Quintet. While in high school, he won three New York State Education Department composition awards, and won two awards at Boston University's Young Artists Instrumental Program at the Tanglewood Institute.





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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Saturday evening, May 14, 1983 at 8

MAX HOBART conducting

BOSTON UNIVERSITY NIGHT

Les toréadors, from *Carmen*	Bizet
An Outdoor Overture	Copland
Minuet from Serenade No. 9 in D Major, K.320 ("Posthorn")	Mozart
Two Slavonic Dances: Op. 72, No. 3 Op. 46, No. 3	Dvořák

INTERMISSION

Gopak, from *The Fair at Sorochinsk*	Mussorgsky
Concerto No. 1 in E Flat Major for French Horn and Orchestra, Op. 11 Allegro Andante—Allegro (played without pause) KEVIN OWEN	Strauss
Polonaise, from *Eugene Onegin*, Op. 24	Tchaikovsky

INTERMISSION

BOSTON UNIVERSITY ALMA MATER

The Flying Theme, from *E.T. (The Extra-Terrestrial)*	Williams
Selections from West Side Story I Feel Pretty—Maria— Something's Coming—Tonight— One Hand, One Heart—Cool—America	Bernstein-Mason
Baby Elephant Walk, from *Hatari!*	Mancini
Those Were the Days	Raskin-Hayman

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For a biography of Max Hobart please see page 27.

For a biography of Kevin Owen please see page 31.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives



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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, May 15, 1983 at 7:30

HARRY ELLIS DICKSON conducting

March from *Le coq d'or*	Rimsky-Korsakov
Roman Carnival Overture	Berlioz
Ave Maria	Bach-Gounod
Finlandia, Op. 26	Sibelius

INTERMISSION

Concertino in E-flat Major for Clarinet and Orchestra, Op. 26	Weber
PETER COKKINIAS	
Capriccio Italien, Op. 45	Tchaikovsky

INTERMISSION

Richard Rodgers Waltzes	arr. Anderson
Selections from *Gigi*	Loewe-Bennett
The Night They Invented Champagne—Gigi—Waltz at Maxim's—I'm Glad I'm Not Young Anymore—The Parisians—Say a Prayer for Me Tonight—Thank Heaven for Little Girls	
South Rampart Street Parade	Bauduc/Haggart-May

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Peter L. Cokkinias

A native of Springfield, Massachusetts, Peter L. Cokkinias holds degrees from the Hartt School of Music, Manhattan School of Music and the Cincinnati College-Conservatory of Music.

Dr. Cokkinias enjoys a busy career as a performer, conductor, and musical instructor. He has appeared as clarinet soloist with the Boston Symphony Orchestra, Springfield Symphony, and the Concert Orchestra of Boston and performs with the Boston Ballet, Boston Symphony, and the Opera Company of Boston. Recently, he was principal clarinetist in the MGM movie "Yes, Georgio," starring Luciano Pavarotti.

While a professor at Tufts University, he founded and directed the Tufts Opera Theater which produced several fully-staged operas including "Madame Butterfly," "Sussanah," and the "Bartered Bride." Through his collaboration with fellow artists at the Bowdoin Summer Music Festival in Brunswick, Maine, he helped establish the Scarborough Chamber Players.

In addition to his work with the Scarborough ensemble, Dr. Cokkinias is artistic director and conductor of the Marlborough (Massachusetts) Symphony Orchestra, assistant conductor of the Civic Symphony of Boston, and instructor of clarinet at the Boston Conservatory of Music.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Monday evening, May 16, 1983 at 8

HARRY ELLIS DICKSON conducting

March from *Le coq d'or*	Rimsky-Korsakov
Roman Carnival Overture	Berlioz
Ave Maria	Bach-Gounod
Finlandia, Op. 26	Sibelius

INTERMISSION

Concertino in E-flat Major for Clarinet and Orchestra, Op. 26	Weber
PETER COKKINIAS	
Capriccio Italien, Op. 45	Tchaikovsky

INTERMISSION

Richard Rodgers Waltzes	arr. Anderson
Selections from *Gigi*	Loewe-Bennett
The Night They Invented Champagne—Gigi— Waltz at Maxim's—I'm Glad I'm Not Young Anymore— The Parisians—Say a Prayer for Me Tonight— Thank Heaven for Little Girls	
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: Friends of the Deaconess; Hellenic College/Holy Cross; Harvard Club of Boston; Emmanuel College Senior Class; Ladies of Merrimack College; United Methodist Church Service Club, Contoocook, NH; American Association of Retired Persons, Inc., Nashoba Valley Chapter 3538; Aquinas Junior College, Newton

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For a biography of Peter Cokkinias please see page 39.

Continued from page 23.

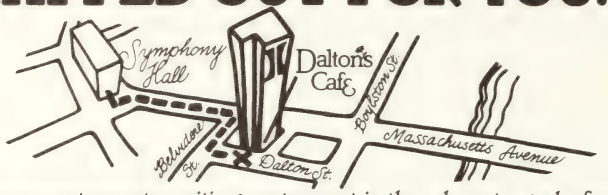
in the '20s to Fred Astaire in the '30s and Ethel Merman in 1950. And for a composer with no professional training, he had an incredible gift for inventing contrapuntal countermelodies to create a unique kind of song that is all his own. "Play a simple melody" (1914) is perhaps the most famous of these, followed by "You're just in love" from *Call Me Madam* (1950), but he also wrote a song with a countermelody to "My country 'tis of thee" published as "When I get back to the U.S.A." in 1915 and another one to Victor Herbert's popular waltz "Kiss me again" for a 1916 Broadway show, *The Century Girl*, on which Berlin and Herbert shared compositional responsibility.

He wrote his own lyrics, too. He could turn out a sassy line to match Cole Porter when he wanted to, but he could also write the kind of direct and simple verse that is utterly beyond the range of more "sophisticated" writers, and he could do it with the most common words in the English language and the most straightforward grammatical structure—and still come up with a surprise for a laugh at the end of a stanza. He started his own publishing company which had, at one time, more than 1000 Irving Berlin songs in print. A listing limited even to just the famous songs of Irving Berlin would fill pages, but here are the titles of a few more that are an indelible part of our heritage: "Alexander's Ragtime Band" (1911), "When the midnight choo-choo leaves for Alabam'" (1912), "The girl on the magazine cover" and "I love a piano" (1915), "A pretty girl is like a melody" (1919), "Say it with music" (1921), "Remember" and "Always" (1925), "Blue skies" (1926), "The song is ended (but the melody lingers on)" (1927), "Say it isn't so," "How deep is the ocean?," "Soft lights and sweet music" (1932), "Easter parade," "Heat wave," "Not for all the rice in China" (1933), "Cheek to cheek" and "Top hat, white tie, and tails" (1935), "Let's face the music and dance" (1936), "I've got my love to keep me warm" (1937), "It's a lovely day tomorrow" and "Fools fall in love" (1940), "I left my heart at the stagedoor canteen," "This is the army, Mr. Jones," "Be careful, it's my heart," "White Christmas," (1942), "Doin' what comes naturally," "The girl that I marry," "I got the sun in the morning," "Anything you can do I can do better," "There's no business like show business," "They say it's wonderful," "You can't get a man with a gun" (all from *Annie Get Your Gun*, 1946), "Let's take an old-fashioned walk" (1949), "It's a lovely day today" (1950), "Count your blessings instead of sheep" (1954).

The best summary of Berlin's career came from another talented songwriter, Jerome Kern, who, when asked, "What is Irving Berlin's place in American music?," replied: "Irving Berlin has no place in American music; Irving Berlin *is* American music."

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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892
1893 Timothee Adamowski
1894
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach, Gustav Strube

(Symphony Hall)

1901
1902 Max Zach, Gustav Strube
1903
1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906 Timothee Adamowski, Max Zach, Gustav
1907 Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
1910
1911 Gustav Strube, André Maquarre
1912
1913 Otto Urack, André Maquarre,
1914 Clement Lenorn
1915 André Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
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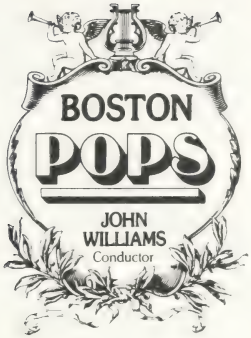


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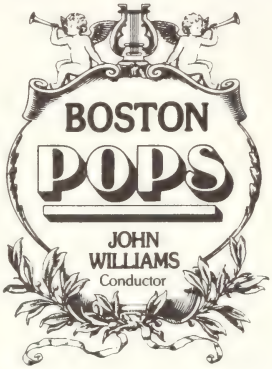
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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-43
How To Get Pops Tickets 45
Menu 47
Wine List 49
Beer and Ale 51
Pops Conductors 52

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HARRY ELLIS DICKSON
Associate Conductor

First Violins
Emanuel Borok
Concertmaster
Leo L. Beranek Chair
Max Hobart
Edward and Bertha C. Rose Chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum

Violas
Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Timothy Pitts

Flutes
Fenwick Smith
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich
William Caballero

Trumpets
Andre Côme
Peter Chapman
Timothy Morrison
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Walter Brauer

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

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Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison

Stage Coordinator
Cleveland Morrison

*Participating in a system of rotated seating within each string section.

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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THE BOSTON POPS

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

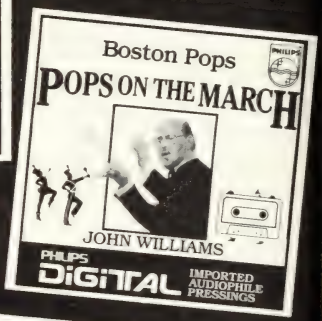
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

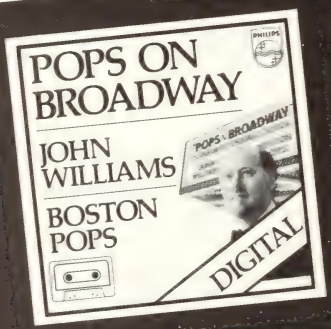
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

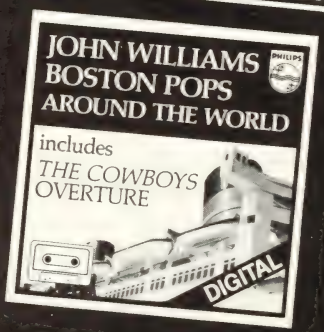
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ENTRANCE OF THE GUESTS from *TANNHÄUSER*

Richard Wagner (1813-1883)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful and what he could discard in finding his own voice. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

CONCERTO FOR VIOLA AND ORCHESTRA

Sir William Walton (1902-1983)

Sir William Walton, who died just a few months ago, was one of the major figures of British music in our century. His output was not especially large for his eighty years, but it was wonderfully refined and crossed the entire spectrum of genres, from large-scale symphonies and concertos to small vocal and chamber pieces, from the abstract to the dramatic, from the serious to the saucy. His best-known works include the oratorio *Belshazzar's Feast*, two symphonies, three concertos (one each for violin, viola, and cello), the colorful and mocking *Facade*, and a large number of film scores including splendid music for three film versions of Shakespeare directed by Sir Laurence Olivier: *Henry V, Hamlet*, and *Richard III*. The viola concerto (1928-29, revised 1961) owes its existence to Lionel Tertis, a great master of the instrument, who single-handedly inspired the creation of a substantial new repertory of concertos and solo pieces for the Cinderella of the strings, the viola, which has generally been overlooked by composers writing for violin or cello. Actually, though intended for Tertis, the concerto was first performed by Paul Hindemith. It was very likely inspired, to some degree, by the first violin concerto of Prokofiev, with which it shares a certain poetic quality. Walton's lyricism and soundness of structure made his concerto popular quite outside the ranks of new music enthusiasts, and gave him a good deal of needed confidence at a crucial stage in his career—just when he was about to embark on *Belshazzar's Feast*.

THAT'S ENTERTAINMENT

Arthur Schwartz (b. 1900), arr. Richard Hayman

Teamed with lyricist Howard Dietz, Arthur Schwartz wrote music for some of the most successful revues of the '30s, including especially *The Band Wagon* (1931), the biggest hit of which was "Dancing in the dark." The show featured Fred Astaire and his sister Adele (who retired from the stage after the run), Frank Morgan, and Helen Broderick. When MGM decided to use the songs and the title for a film in 1953 (again starring Astaire, along with Cyd Charisse and Nanette Fabray), they added a story line by Betty Comden and Adolph Green. Dietz and Schwartz added one new song, as well, and it turned out to be one of their most durable: "That's Entertainment."

A TRIBUTE TO *DUKE ELLINGTON*

arr. Ralph Burns (b. 1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the A Train," "Mood Indigo," and "It don't mean a thing (if it ain't got that swing)."

SUITE FROM *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work falls into the category of abstract instrumental composition—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

DONNA DIANA OVERTURE

Emil Nikolaus von Rezniček (1860-1945)

I can never listen to the *Donna Diana* overture without hearing, in my mind's ear, a hearty baritone voice calling, "On King! On, you huskies!" Well, that certainly dates my childhood to the days of a popular radio (and then television) series about a Canadian Mounty. But it also indicates how little we remember the composer von Rezniček, since no other work of his is likely to draw any recognition at all. Yet he wrote four symphonies, along with a quantity of other orchestral music, and no fewer than fourteen operas, of which *Donna Diana* is the fourth! It was first produced in Prague, where the composer was working as a military bandmaster, in 1894. Its success was immediate, and the work was performed in a number of theaters throughout Germany. Rezniček himself spent most of his working life in the theater, as a conductor and répetiteur, but he never again achieved anything like the success of *Donna Diana*.

ESPLANADE OVERTURE

John Williams (b. 1932)

The *Esplanade* is a concert overture composed especially for the Boston Pops by its conductor and introduced into the Pops repertory in the 1983 season. It is a colorful and bouncy work designed to show off the sections of the orchestra while celebrating the pleasures of music-making and music-listening on the Esplanade.

"HEY, LOOK ME OVER" from *WILDCAT*

Cy Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me, Sweet Charity, Seesaw, I Love My Wife, On the 20th Century,* and *Barnum.*) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

RICHARD RODGERS WALTZES

(Arr. Leroy Anderson)

Richard Rodgers had two careers in the musical theater—one in collaboration with Lorenz Hart, the other with Oscar Hammerstein II—either of which would have qualified him for admission to the pantheon of the great innovators in the American musical. During the period of his major scores (from the late '20s to the early '50s), waltzes were rarely found in Broadway scores. They seemed to many composers to be too redolent of the old-fashioned Viennese operetta. But Rodgers loved writing waltzes, and almost every show had its captivating, swinging waltz hit, from the bittersweet, "Falling in love with love" (*The Boys from Syracuse*, based on Shakespeare's *Comedy of Errors*) to the gentle warmth of "Oh, what a beautiful morning" *(Oklahoma)* and the driving energy of "A wonderful guy" *(South Pacific).*

PIANO CONCERTO IN A MAJOR, K.488

Wolfgang Amadè Mozart (1756-1791)

This is one of three piano concertos that Mozart composed in 1786, while he was working on *The Marriage of Figaro.* The transparent melodic structure of the work is at once endearing, but Mozart's sunlight casts shadows as well, especially in the veiled passion of the slow movement which, brief though it is, contains the soul of the concerto. The rondo theme of the last movement instantly dissipates the mood of resignation with an irresistible stream of cheerful melody.

Continued on page 23

References furnished on request



Aspen Music School
and Festival
Dickran Atamian
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
National Music Camp
Byron Janis
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Tuesday evening, May 17, 1983 at 8

Entrance of the Guests, from *Tannhäuser*	Wagner
Adagio	Albinoni
From *The Fantastic Toy Shop* (La Boutique Fantasque):	Rossini-Respighi
Overture—Allegretto	
Tarantella	
Can-Can	
Valse Lente	
Allegro brillante	

INTERMISSION

Concerto for Viola and Orchestra	Walton
Andante comodo	
Vivo, con molto preciso	
Allegro moderato	
PATRICIA McCARTY	
Pomp and Circumstance, March No. 1 in D Major	Elgar

INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
A Salute to *Fred Astaire*	arr. Courage
Top Hat—The Carioca—Dancing in the Dark—	
I Won't Dance—The Continental	
Sunrise Serenade	Carle-Miller-Hayman
Mack, the Knife	Weill-Mason

Among those present: Guild of the Infant Saviour; Sacred Heart Two and One Club; Cross and Shield Employees Association; Middleboro High School Music Department; Boston Edison Employees Club; Acquinas Junior College; Attleboro Lions Club; North Kingstown High School Band; B.A.F.T.A. Women's Fellowship; Bennet-Hemenway P.T.O.; M.I.T. River Rats; State Street Bank

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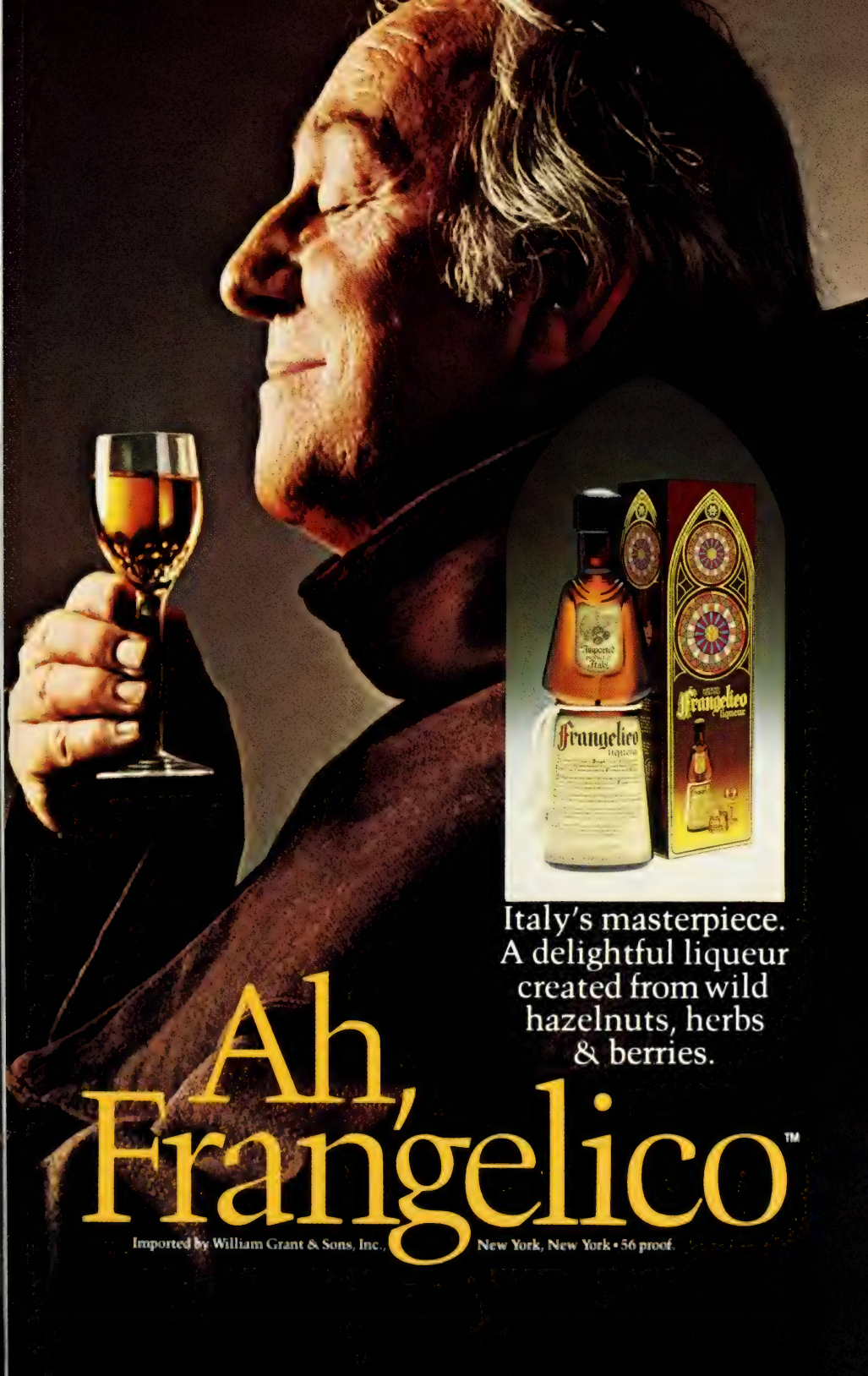
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Patricia McCarty

Patricia McCarty is assistant principal violist of the Boston Symphony Orchestra and principal violist of the Boston Pops. Ms. McCarty earned M.B. and M.M. degrees at the University of Michigan, where she was a student of Francis Bundra. A prizewinner in numerous competitions, most notably the 1972 Geneva Concours, she has appeared as soloist with the Houston Symphony, l'Orchestre de la Suisse Romande, the Civic Orchestra of Chicago, the Ithaca College Orchestra in Lincoln Center, and many community orchestras in the United States. A student at Tanglewood in 1975, she has also participated in the Marlboro and Interlochen festivals and performed before President Carter at the White House while on tour with Music from Marlboro. She was a member of the Lenox Quartet in residence at Ithaca College (N.Y.), and she held faculty positions at the University of Michigan and the Interlochen Center for the Arts before joining the BSO in the fall of 1979. In the Boston area, Ms. McCarty has been heard as soloist with the Boston Pops, the Handel and Haydn Society, the Newton Symphony, the Pro Arte Chamber Orchestra, and in recitals at the Gardner Museum and on the Charles River Concerts series.



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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Wednesday evening, May 18, 1983 at 8

Entrance of the Guests, from *Tannhäuser* — Wagner

Adagio — Albinoni

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(play without pause)

INTERMISSION

Concerto for Viola and Orchestra — Walton
Andante comodo
Vivo, con molto preciso
Allegro moderato

PATRICIA McCARTY

Pomp and Circumstance, March No. 1 in D Major — Elgar

INTERMISSION

There's No Business Like Show Business — Berlin-Stevens

A Salute to *Fred Astaire* — arr. Courage
Top Hat—The Carioca—Dancing in the Dark—
I Won't Dance—The Continental

Sunrise Serenade — Carle-Miller-Hayman

Mack, the Knife — Weill-Mason

Among those present: Mount Auburn Hospital Auxiliary; Visiting Nurse Association of Boston; American Mutual Employees Association, Wakefield, MA; The Bernardines; Computer Partners; CYGNA Energy Services; St. Denis Church, Westwood; St. Stephen's CCD Teachers; Nevin School, Weymouth; The Appleton Club; Peabody Rotary Club; Greater Boston Syracuse University Club; Wednesday Nighters of the Second Congregational Church, Winchester, MA; Delta Kappa Gamma Honor Society International; Women's Club of Union Congregational Church, Braintree

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For a biography of Patricia McCarty please see page 19.

Continued from page 15

POPS ON BROADWAY

arr. Ralph Burns (b. 1922)

Arranger Ralph Burns, a native of Newton and graduate of the New England Conservatory, has worked with Woody Herman and Johnny Mercer and has been active for years as an orchestrator for Broadway shows, including *No Strings*, *Little Me*, and *Funny Girl*. For Pops on Broadway, he has selected the biggest hit tune from each of three recent musicals: Marvin Hamlisch's "One" from the Michael Bennett musical *A Chorus Line*; *"Tomorrow"* from Charles Strouse's score to the singularly successful up-tempo view of the Depression as overcome by a nine-year-old girl, *Annie*; and *"Don't Cry for Me, Argentina"* from Andrew Lloyd Webber's rock-flavored score to *Evita*.

ZAMPA OVERTURE

Ferdinand Hérold (1791-1833)

Though he was one of the most successful composers of his day, we remember little of the music of Louis Joseph Ferdinand Hérold. He was a prolific composer of *opéras-comiques*, that is operas, either comic or serious, with spoken dialogue. His two most famous works *Zampa* (1831) and *Le pré aux clercs* (1832), had hundreds of performances in Paris before the end of the century, though all that is really well known today is the brilliant overture to the former. *Zampa* is a kind of reversal of the Don Juan legend, in that pirate Zampa dies in the arms of a marble statue, the image of a girl he had deceived and deserted.

SUITE from *SWAN LAKE*

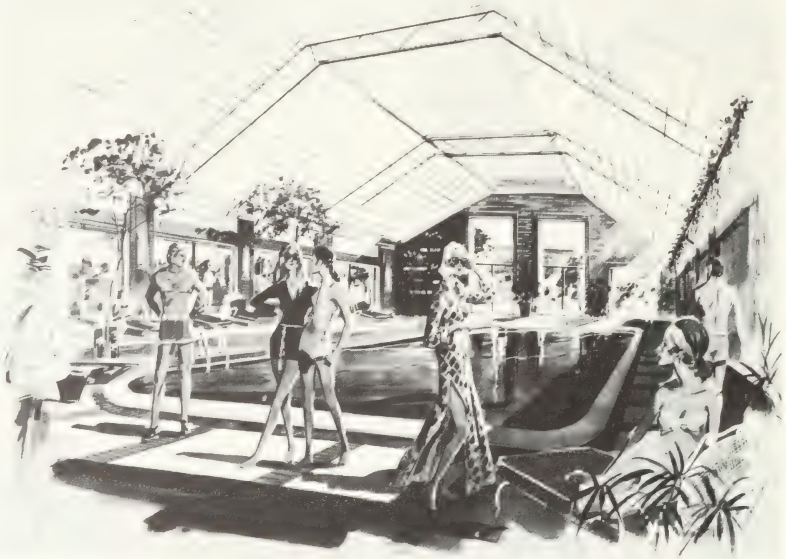
Pyotr Ilyich Tchaikovsky (1840-1893)

With his richly endowed lyrical gift, his masterful orchestration, and his ability to produce inventive rhythms in dance forms, Tchaikovsky was perfectly endowed to be a ballet composer. Oddly enough, his first major ballet, *Swan Lake*, composed in 1875-1876 and first performed in 1877, was unfavorably received, partly at least because of a poor performance and heavy cuts. The composer himself did not live to see the triumph of this, a cornerstone of the classical ballet repertory, since it was not performed again until 1895, two years after Tchaikovsky's death—but it has been with us uninterruptedly since then.

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Continued on page 35



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All information hereinincluding artists' renderings, plans, and features is approximate and subject to modification without notice.

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Thursday evening, May 19, 1983 at 8

RAYTHEON COMPANY NIGHT

Rakoczy March from *The Damnation of Faust*	Berlioz
Donna Diana Overture	Rezniček
Claire de lune	Debussy
Symphonic Suite from *Love of Three Oranges*	Prokofiev
March	
Scherzo	
The Prince and the Princess	
The Ridiculous Fellows	

INTERMISSION

Concerto in G Major for Flute and Orchestra	Quantz
Allegro	
Mesto	
Allegro vivaco	
FENWICK SMITH	
Esplanade Overture	Williams

INTERMISSION

Hey, Look Me Over	Coleman-Hayman
Richard Rodgers Waltzes	arr. Anderson
A Tribute to *Duke Ellington*	arr. Burns
Sophisticated Ladies—Take the 'A' Train—	
Mood Indigo—It Don't Mean a Thing	
Theme from *Arthur*	Bacharach-Ferguson
Put on a Happy Face	Adams-Hayman

Among those present: National Paperbox and Packaging Association; Tiverton Middle School Band; 8th Grade Class from Hale Jr. High, Stow, MA; Memorial High School Band, Manchester, NH

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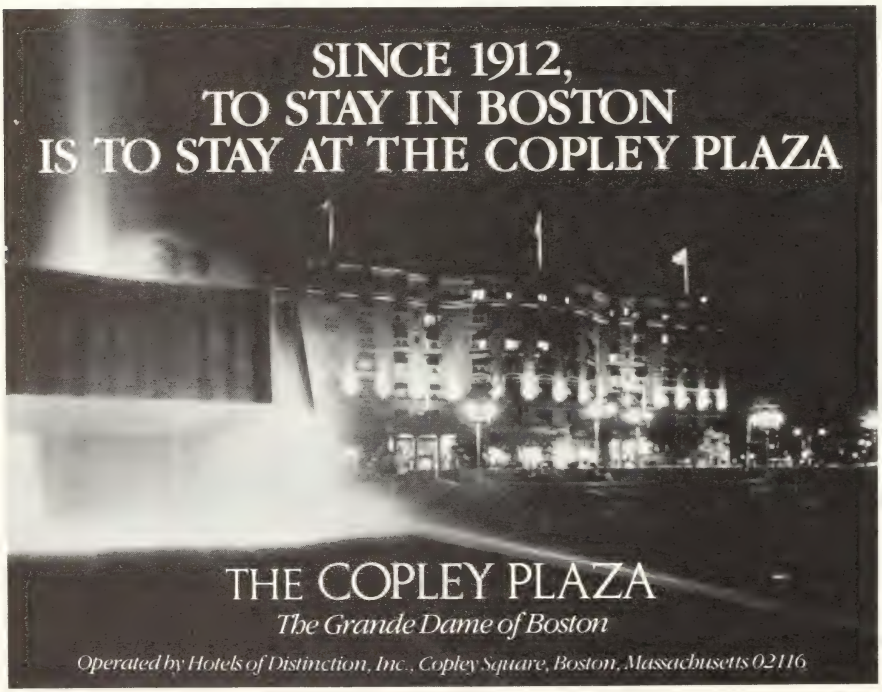
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Fenwick Smith

Fenwick Smith studied with Joseph Mariano at the Eastman School of Music in Rochester and privately with BSO principal flutist Doriot Anthony Dwyer in Boston. Born in Boston, Mr. Smith moved in 1972 to West Berlin, where he studied with James Galway and where he was a member of the Berlin Symphony Orchestra. Following a summer at the Berkshire Music Center, he returned to Berlin, teaching there at Schiller College. Now on the faculties of the Boston University School of Music and the New England Conservatory of Music, Mr. Smith joined the Boston Symphony Orchestra in 1978. Since 1975, Mr. Smith has been a member of Boston's twentieth-century chamber music ensemble, *Musica Viva*, and has twice toured Europe, recorded for CRI and Nonesuch, and been a frequent soloist with the group. He has built over one hundred instruments for Verne Q. Powell Flutes, Inc., and plays a flute he constructed himself.



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JOHN WILLIAMS CONDUCTOR

Friday evening, May 20, 1983 at 8

HARRY ELLIS DICKSON conducting

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT

French Military March	Saint-Saëns
Ruslan and Ludmila Overture	Glinka
Largo from *Xerxes*	Handel
Capriccio Italien, Op. 45	Rimsky-Korsakov

INTERMISSION

Concerto No. 23 in A Major for Piano and Orchestra, K. 488 — Mozart
- Allegro
- Adagio
- Allegro assai

LINDA CUTTING OTT

INTERMISSION

For Boston	T.J. Hurley-Bockholt
Hail Alma Mater	T.J. Hurley-Bodge
The Flying Theme, from *E.T. (The Extra-Terrestrial)*	Williams
Pops on Broadway	arr. Burns
"One" from *A Chorus Line*	
"Tomorrow" from *Annie*	
"Don't Cry for Me, Argentina" from *Evita*	
Forgotten Dreams	Anderson
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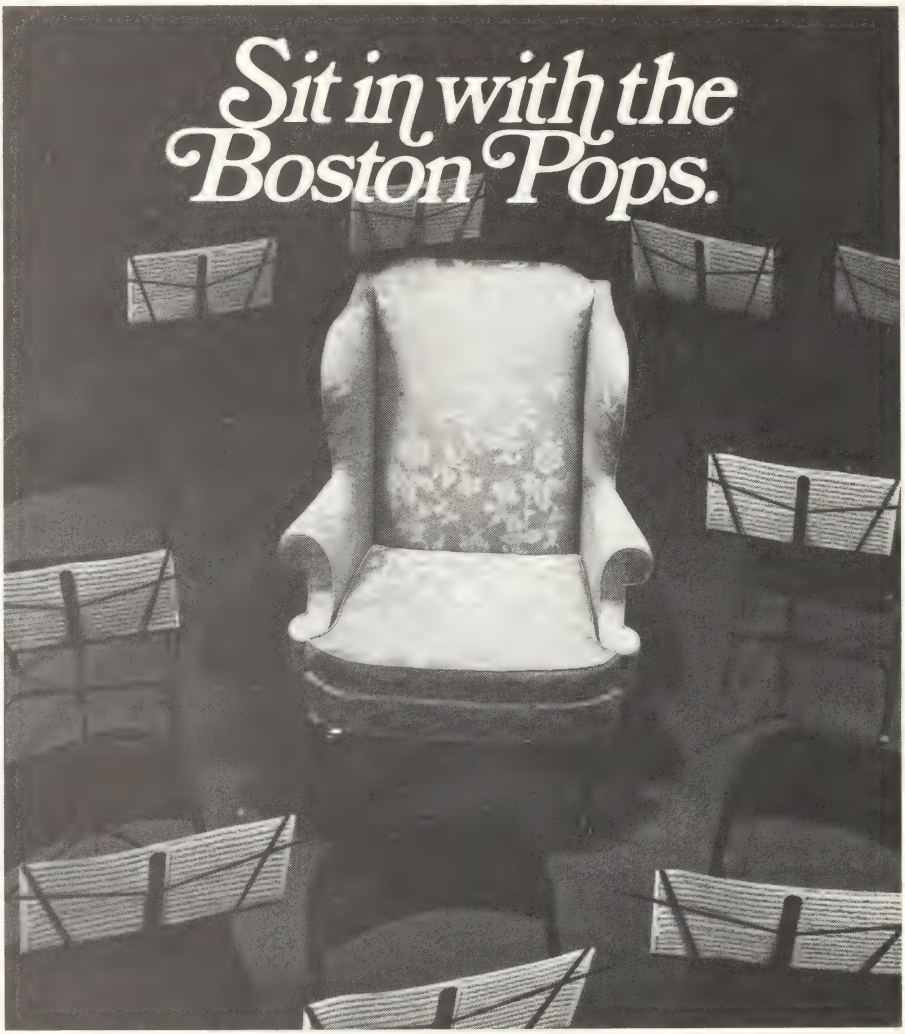
Linda Cutting Ott

Born in Buffalo, New York, pianist Linda Ott began studying the piano at the age of six. Her early teachers were Mary Elizabeth Thamer and Margaret Saunders Ott, and she later studied with Aube Tzerko and John Perry at the Aspen Music School, Patricia Zander and Leonard Shure at the New England Conservatory and Lillian Kallir in New York City.

Ms. Ott received her bachelor's degree in 1978 from Whitworth College in Spokane, Washington, and her master's degree in 1980 from the New England Conservatory. She is currently a member of the music faculty at Northeastern University.

Recently, Ms. Ott received first prize in the Young Artist Concerto Division of the 1983 International Piano Recording Competition sponsored by the American College of Musicians and took fifth prize in the overall competition. While at the New England Conservatory, Ms. Ott was the winner, in both 1979 and 1980, of the Jordan Hall Gala Chamber Music Competitions, which resulted in performances in Jordan Hall that were broadcast on WGBH radio. Other awards include winning the 1981 Arlington Philharmonic Young Artists Competition, the 1979 Massachusetts Teachers Association Collegiate Competition, the 1973 Cheyenne Symphony Young Artists Competition, and the 1969 Wyoming State Music Teachers Baldwin Piano Award. She has also been awarded several honorary music scholarships.

Ms. Ott has performed throughout the United States. Close to home, she has appeared at the Isabella Stuart Gardner Museum, Jordan Hall, the Hirschberg Gallery, the All Newton Music School, Wheaton College, and Northeastern University. A familiar figure in both solo and chamber music recitals at the Aspen Music Festival, she performed several times with the Pops in 1982 and appeared earlier this season during the opening week of Pops.



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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Saturday evening, May 21, 1983 at 8

Rakoczy March from *The Damnation of Faust*	Berlioz
Donna Diana Overture	Rezniček
Claire de lune	Debussy
Symphonic Suite from *Love of Three Oranges*	Prokofiev
March	
Scherzo	
The Prince and the Princess	
The Ridiculous Fellows	

INTERMISSION

Concerto in G Major for Flute and Orchestra	Quantz
Allegro	
Mesto	
Allegro vivaco	
FENWICK SMITH	
Esplanade Overture	Williams

INTERMISSION

Hey, Look Me Over	Coleman-Hayman
Richard Rodgers Waltzes	arr. Anderson
A Tribute to *Duke Ellington*	arr. Burns
Sophisticated Ladies—Take the 'A' Train—	
Mood Indigo—It Don't Mean a Thing	
Theme from *Arthur*	Bacharach-Ferguson
Put on a Happy Face	Adams-Hayman

Among those present: American Association of University Women; Belmont Hill School; Danforth Museum; Price Waterhouse-US Firm Partners; Londonderry Rotary Club; Haemonetics Corporation; The Charles Stark Draper Laboratory, Inc.; Instron Corporation; Wellesley Teachers and Friends; Hanover Congregational Church Couples Club; Brookside Congregational Church; Londonderry Presbyterian Church; The Northeastern Section of the American Chemical Society; Pediatric Anesthesia–Massachusetts General Hospital; St. Paul Lutheran Church; Rye Cooperative Extension Group of the University of New Hampshire; Morgan Stanley & Company; Community Lutheran Church of Enfield, NH; Garden Club, Danbury, CT; Shoemaker School Parent-Teacher Association; Bedford Newcomers Club

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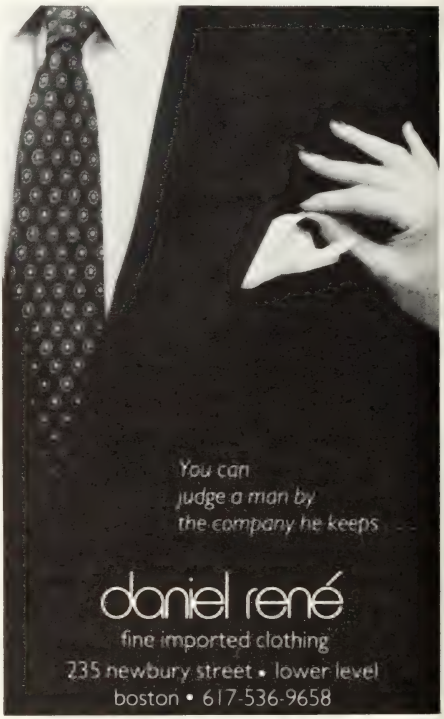
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For a biography of Fenwick Smith please see page 27.

Continued from page 23

traditions to create a lively and spunky kind of show that avoided the starchy, stereotyped lyrics and dialogue of the operetta and replaced them with normal, slangy, everyday speech. The results rarely pleased the critics, who were much higher-browed than Cohan or his audience, but they had the effect of modernizing the American musical theater and paving the way for the new generation to come: Irving Berlin, Jerome Kern, George Gershwin, and so many others. The medley performed here contains tunes from most of Cohan's major shows. His first big hit, *Little Johnny Jones* (1904), was as advanced and progressive a musical as New York had ever seen. It contained two of Cohan's biggest hits: "Give my regards to Broadway," and "Yankee Doodle Dandy." Two new Cohan shows opened within the space of six weeks in 1906: New Year's Day saw the premiere of *45 Minutes from Broadway,* which contained "Mary's a grand old name"; and on Lincoln's birthday *George Washington, Jr.* opened with "Your're a grand old flag." *The American Idea* of 1908 contained Cohan's famous spelling song "H-A-double R-I-G-A-N." The latest show represented here, *Little Nellie Kelly* (1922), had two songs that achieved considerable fame, "Nellie Kelly, I love you" and "You remind me of my mother."





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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, May 22, 1983 at 7:30

ISAIAH JACKSON conducting

HANDI-KIDS NIGHT

Rakoczy March from *The Damnation of Faust* — Berlioz

Zampa Overture — Hérold

Selections from *Swan Lake* — Tchaikovsky
- Waltz
- The Little Swans
- Final Scene

INTERMISSION

Prelude to Act III of *Lohengrin* — Wagner

Concerto No. 2 in G Minor for Piano and Orchestra, Op. 22 — Saint-Saëns
- Andante sostenuto
- Allegro scherzando
- Presto

PAMELA MIA PAUL

INTERMISSION

Selections from *South Pacific* — Rodgers-Anderson
- I'm Gonna Wash That Man Right Outa My Hair—
- Bali H'ai—Happy Talk—Some Enchanted Evening—
- I'm in Love With a Wonderful Guy

Bugler's Holiday — Anderson

George M. Cohan Medley — Cohan-Bodge
- Give My Regards to Broadway—
- Mary's a Grand Old Name—Nelly Kelly, I Love You—
- You're a Grand Old Flag—You Remind Me of My Mother—
- Harrigan—Yankee Doodle Dandy

Among those present: St. Joseph's Guild, Needham, MA; New England Neurological Association, P.C.; Temple Reyim Young at Heart; Wesley United Methodist Church; New England Medical Center Pharmacy; E & P Day Trips, Ltd.; Mansfield Lions Club; Ladies Sodality–St. John's Parish, Peabody; North Andover Newcomers, Andover; Patriots Hill Recreation Club

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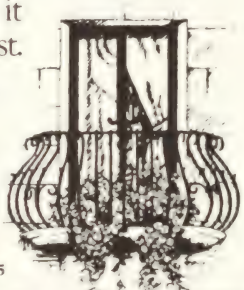
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Isaiah Jackson

Isaiah Jackson, music director of the Flint Symphony Orchestra in Michigan and associate conductor of the Rochester Philharmonic, makes his conducting debut with the Boston Pops Orchestra.

Other recent first appearances for the young conductor include the Cleveland Orchestra, the Detroit Symphony, and the New Orleans Philharmonic-Symphony as well as debuts in Canada and at Wolf Trap. He also recently returned to the American Symphony Orchestra for a series of concerts at Carnegie Hall. He has led the New York Philharmonic, the Los Angeles Philharmonic, the National Symphony, the Buffalo Philharmonic, and the Dallas Symphony.

Isaiah Jackson made his European orchestral debut with the Vienna Symphony in July 1973. During that summe he served, at Leonard Bernstein's sugge tion, as artistic director of Vienna's Youth Music Festival. Jackson has also conducted the R.A.I. Orchestra in Rom and he has appeared at the Spoleto Festival in Italy. He has been hailed for his interpretations of opera and ballet as well as his symphonic performances. H made his London debut in the summer of 1981, when he conducted the Royal Opera House Orchestra, Covent Garde for the Dance Theatre of Harlem's two-week season there.

While still a student at the Juilliard School of Music, Jackson was engaged t be Leopold Stokowski's assistant with the American Symphony Orchestra. He later served as assistant conductor of th Baltimore Symphony under Sergiu Comissiona. From 1969 to 1973, he was als music director of the Youth Symphony of New York. Isaiah Jackson was born i Richmond, Virginia.

He is a *cum laude* graduate in Russia studies from Harvard, and he holds gra uate degrees from Stanford and the Juilliard School of Music. He also studi at the Berkshire Music Center, Fontainebleau, and Aspen.

For a biography of Pamela Mia Paul please see page 43.

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JOHN WILLIAMS CONDUCTOR

Monday evening, May 23, 1983 at 8

ISAIAH JACKSON conducting

THE AMERICAN RED CROSS OF MASSACHUSETTS BAY NIGHT

Rakoczy March from *The Damnation of Faust* — Berlioz

Zampa Overture — Hérold

Selections from *Swan Lake* — Tchaikovsky
- Waltz
- The Little Swans
- Final Scene

INTERMISSION

Prelude to Act III of *Lohengrin* — Wagner

Concerto No. 2 in G Minor for Piano and Orchestra, Op. 22 — Saint-Saëns
- Andante sostenuto
- Allegro scherzando
- Presto

PAMELA MIA PAUL

INTERMISSION

Selections from *South Pacific* — Rodgers-Anderson
- I'm Gonna Wash That Man Right Outa My Hair—
- Bali H'ai—Happy Talk—Some Enchanted Evening—
- I'm in Love With a Wonderful Guy

Bugler's Holiday — Anderson

George M. Cohan Medley — Cohan-Bodge
- Give My Regards to Broadway—
- Mary's a Grand Old Name—Nelly Kelly, I Love You—
- You're a Grand Old Flag—You Remind Me of My Mother—
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For a biography of Isaiah Jackson please see page 39.

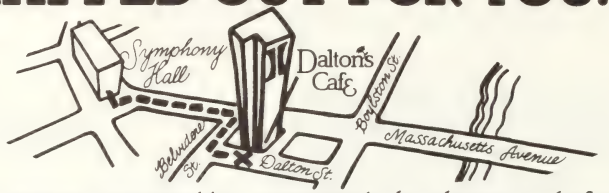


Pamela Mia Paul

Voted one of this country's Outstanding Young Artists in 1980 by The Musical America magazine, Pamela Mia Paul has won rave notices as a recitalist as well as orchestral soloist. She has been soloist with the Detroit, Pittsburgh, Minnesota, St. Louis, and Long Island Symphony in this country and with the Irish RTE Symphony, Ireland; the Orff Symphony, Vienna, Austria; and the Hamburg Symphony in Europe. She has performed in New York City concert halls and the National Gallery and Phillips Gallery in Washington, DC as well as concert halls in the south and mid-west. In June of 1981 she made her first visit to China, playing recitals in several cities as well as holding master-classes in Nanjing.

A native of Long Island, New York, Ms. Paul began her concert appearances at the age of nine and as a teenager performed on television with the Jack Paar show, Leonard Bernstein, and an ABC Television Special with Arthur Fiedler. She studied at the Juilliard School of Music earning her doctorate in music in 1975. She won many prizes while attending Juilliard and was a major prize-winner at the Geneva International Music Competition including the prestigious Edgar Willems Prize for the best interpretation of a work by Chopin. She is now Artist-in-Residence and Head of the Piano Department at the St. Louis Conservatory of Music in Missouri. In addition, she is doing chamber music with members of the St. Louis Symphony Orchestra and as a regular member of "For The Love of Music"—performing in a yearly series of concerts in New York City.

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Many tickets are sold in advance to organizations which purchase large blocks of seats. Available tickets go on sale at the Symphony Hall box office three weeks prior to the date of each concert.

Mail orders, telephone reservations, and personal checks are accepted, but no credit cards are accepted at Symphony Hall. For credit card ticket orders, please call CONCERT-CHARGE at (617) 497-1118. Contact the Symphony Hall switchboard at (617) 266-1492 for ticket and general information.

Box office hours are from 10 a.m. through intermission of each concert program Monday through Saturday; and from 1 p.m. through intermission on Sunday.

Concert programs and featured soloists are announced approximately ten days prior to each concert. Weekly schedules are available in the Symphony Hall lobby as well as in the lobbies of most Boston hotels and at the BOSTIX booth at Quincy Market. For up-to-date information dial (617) C-O-N-C-E-R-T on your telephone.

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51	Blanc de Blanc, Almadén	15.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	14.00	
30	Taittinger, Brut La Francaise	38.00	21.00
	ITALY		
6	Gancia Asti Spumante	$14.50	
	NEW YORK STATE		
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7	Great Western Sparkling Burgundy	13.00	7.00

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48	Riesling Kabinett, Klosterkeller Siegendorf	7.00	
	CALIFORNIA		
8	Chablis, Charles Krug	6.50	3.50
14	Johannisberg Riesling, Robert Mondavi	13.00	
17	Monterey Chablis, Almadén	6.50	
31	Chardonnay, Almadén	9.50	
33	Rhine, Taylor California Cellars	6.00	
36	Chenin Blanc, Robert Mondavi	13.00	
45	Light Chablis, Taylor California Cellars	6.00	
	FRANCE		
16	Pinot Chardonnay, Nicolas	10.50	
21	Vouvray, Nicolas	9.00	
	ITALY		
2	Bianco, Castel Ruboun	$5.50	
11	Sauvignon Blanc, Tenuta S. Anna	8.00	
12	Soave, Bolla	8.00	4.50
13	Trebbiano, Corovin	5.00	
15	Verdicchio, Bianchi	6.50	
	GERMANY		
10	Blue Nun, Sichel	8.50	5.00
18	Bernkastel Riesling, The Bishop of Riesling	8.00	
	NEW YORK STATE		
32	Taylor Chablis	5.50	
	PORTUGAL		
34	Lancer's Vinno Branco	7.50	4.50

RED WINE

No.		Bottle	½ Bottle
	AUSTRIA		
54	Pinot Noir, Klosterkeller Siegendorf	$ 7.00	
	CALIFORNIA		
35	Burgundy, Taylor California Cellars	6.00	
42	Cabernet Sauvignon, Almadén	9.50	
53	Zinfandel, Almadén	7.00	
	FRANCE		
40	Beaujolais Villages, Louis Jadot	$10.00	6.00
	ITALY		
4	Lambrusco, Castel Ruboun	5.50	3.50
20	Valpolicella, Bolla	8.00	4.50
29	Cabernet Riserva, Tenuta S. Anna	8.50	

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	FRANCE		
26	Rose d'Anjou, Nicolas	6.00	
	NEW YORK STATE		
39	Lake Country Pink, Taylor	$ 5.50	
	PORTUGAL		
50	Lancer's Vin Rose	7.50	4.50

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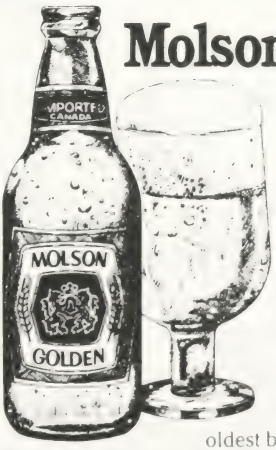
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POPS CONDUCTORS



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)
1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892
1893 Timothee Adamowski
1894
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)
1900 Max Zach, Gustav Strube

(Symphony Hall)
1901
1902 Max Zach, Gustav Strube
1903
1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906 Timothee Adamowski, Max Zach, Gustav
1907 Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
1910
1911 Gustav Strube, André Maquarre
1912
1913 Otto Urack, André Maquarre,
1914 Clement Lenorn
1915 André Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
1917 André Maquarre, Agide Jacchia
1918—1926 Agide Jacchia
1927—1929 Alfredo Casella
1930—1979 Arthur Fiedler
Since January 1980 John Williams

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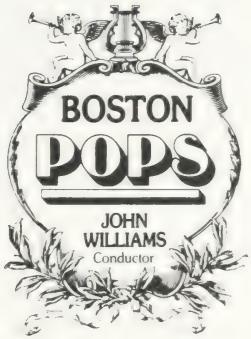
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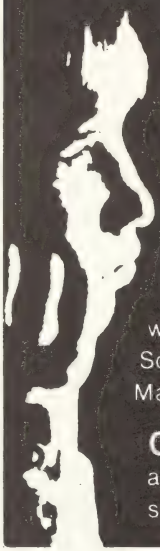
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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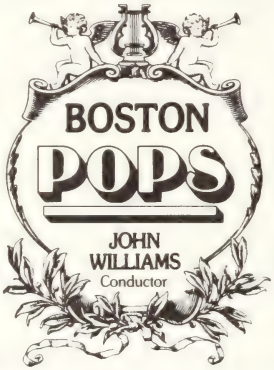
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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-43
How To Get Pops Tickets 45
Menu 47
Wine List 49
Beer and Ale 51

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Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
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*Harvey Seigel
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*Jennie Shames
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Ronald Wilkison
Robert Barnes
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Bernard Kadinoff
Joseph Pietropaolo
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Jerome Patterson
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*Jonathan Miller

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Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
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Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison

Stage Coordinator
Cleveland Morrison

*Participating in a system of rotated seating within each string section.

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures),* and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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THE BOSTON POPS

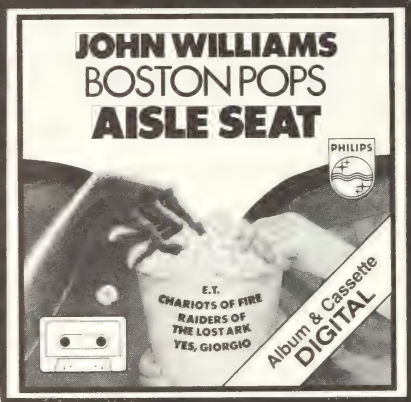
With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

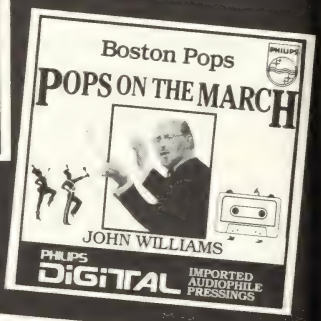
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

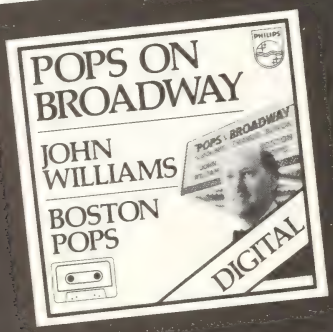
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

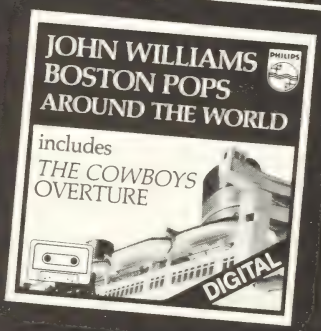
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TRIUMPHAL MARCH from *AÏDA*

Giuseppe Verdi (1813-1901)

Aïda, an opera set on the banks of the Nile in ancient times, was commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal. Verdi completed the score in the autumn of 1870, but there was a forced delay in the production. The stage sets, which were built in Paris, could not be shipped to Cairo, because the outbreak of the Franco-Prussian War left Paris under siege. The premiere finally took place on 24 December 1871. From that day to this, *Aïda* has remained among the four or five most popular operas in the entire repertory, owing to Verdi's masterful ability to translate the deepest human emotions into compelling music. At the same time, Verdi was aware that this opera was to be a festival work on a grand scale, and he allowed plenty of opportunity for spectacle. Visually the most grandiose moment comes in the second act, when the Egyptian army, having returned victorious from war, brings on a procession of captured Ethiopian soldiers, animals, and booty, all to the brassy tune of one of the great operatic marches.

INTERMEZZO from *CAVALLERIA RUSTICANA*

Pietro Mascagni (1863-1945)

By his mid-twenties Mascagni had already written three unperformed full-length operas. He composed *Cavalleria Rusticana (Rustic Chivalry)* in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1865-1750), arr. Lucien Cailliet (b. 1891)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from the jazzed-up vocalisms of the Swingle Singers to full symphonic orchestral treatment. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among the most popular of Bach's fugues. The arrangement is by Lucien Caillet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

SELECTIONS from *AIN'T MISBEHAVIN'*

Thomas "Fats" Waller (1904-1943) and others, arr. Richard Hayman

The ebullient, brilliantly talented, fast-living Thomas "Fats" Waller made his mark as a triple threat—composer, pianist, and singer-personality. The great Broadway success of the revue named after his famous song revived a number of

tunes connected with "Fats" in one way or another. This medley of tunes from the show includes three of his own songs ("Honeysuckle Rose," "I've Got a Feeling I'm Falling," and the title song), as well as tunes by Fred E. Ahlert ("I'm Gonna Sit Right Down and Write Myself a Letter" and "Mean to Me"), Jimmy McHugh ("I Can't Give You Anything But Love, Baby"), Billy Mayhew ("It's a Sin to Tell a Lie") and Hoagy Carmichael ("Two Sleepy People"). From Broadway, Hollywood, and Tin Pan Alley, "Fats" Waller found the songs that suited his own inimitable style, making them as much a part of himself as the ones he composed.

"HEY, LOOK ME OVER" from *WILDCAT*

Cy Coleman (b. 1929)

The 1960 show, *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me*, *Sweet Charity*, *Seesaw*, *I Love My Wife*, *On the 20th Century*, and *Barnum*.) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the herione's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

OVERTURE TO *LA BELLE HELENE*

Jacques Offenbach (1819-1880)

The great master of the French operetta wrote music that fairly bubbled with wit and satire, not to mention a *soupçon* of French naughtiness. Some of his most successful operettas were parodies of stories from classical mythology, which formed the backbone of French education. *La belle Helène* (1864) is one of the liveliest of them all. This "fair Helen" is, of course, Helen of Troy. But the Paris who steals her away is no hero, simply a fatuous matinée idol, while her husband, King Menelaus, is the epitome of the bored middle class. Helen herself pretends throughout to be uninterested in Paris's advances, but she has been warned in advance of how fate had decreed her story should unfold, and every time Paris forms a plan to get her away from Menelaus, she cheerfully joins him, all the while crying, "Ah, Fate!" The overture provides a medley of some of the favorite tunes in the operetta, which include some of the best-known melodies from all of Offenbach.

ACADEMIC FESTIVAL OVERTURE, Op. 80

Johannes Brahms (1833-1897)

The University of Breslau conferred an honorary degree on Brahms in 1879. The rectors of the university no doubt expected the composer to respond to the honor by composing a special piece fitting the Latin citation that came with his degree: "the foremost composer of serious music in Germany today." Perhaps it would be a darkly sombre symphony or an immensely complicated choral work showing off all the contrapuntal techniques. They could hardly have expected what they got—a potpourri of German student songs celebrating all the less intellectual aspects of college life: wenching, wining, and freshman initiation! The

various tunes include *Wir haben gebauet ein stattliches Haus* ("We have built a stately house") in the trumpets, followed by the noble *Landesvater* ("Father of his country") melody in the strings. Then comes the lively tune of the freshman initiation "fox-ride," *Was kommt dort von der Höh?* ("What comes from there on high?)". All of these tunes parade past once again before Brahms brings in the oldest and most famous of German student songs, *Gaudeamus igitur:* "Let us rejoice while we are still young; after a jolly youth and a burdensome old age, the earth will claim us."

CAPRICCIO ITALIEN, Op. 45

Pyotr Ilyich Tchaikovsky (1840-1893)

During a period of creative emptiness (when he undertook to compose his seldom-played second piano concerto out of sheer boredom!), Tchaikovsky made a mid-winter visit to the warmer climes of Italy, where he spent three months, between January and March 1880. It was this experience of Italy that suggested to him the idea of emulating Glinka's musical evocations of the Mediterranean world (especially his *Recollection of a Summer Night in Madrid*) by assembling a series of characteristic local melodies into a musical potpourri that conjures memories of the Italian peninsula. It has been said that the opening fanfare was a military *reveille* for the soldiers in the barracks next to Tchaikovsky's hotel, and that it woke him daily while he was planning the work. The composer finished the work in May, after his return to Moscow. Its sheer tunefulness and bold orchestral colors have made the Italian Capriccio a popular score from the time of its first performance in Moscow the following December.

RHAPSODY IN BLUE

George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on 12 February 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was just setting out for Boston for the show's out-of-town tryout. He later recalled that it was on the train, "with its steely rhythms, its rattle-ty bang," that the overall shape of the rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. Its success set Gershwin to thinking of wider horizons than the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

continued on page 35.

References furnished on request



Aspen Music School
and Festival
Dickran Atamian
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
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Byron Janis
Billy Joel
Gilbert Kalish
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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Tuesday evening, May 24, 1983 at 8

HARRY ELLIS DICKSON conducting

Triumphal March from *Aïda* — Verdi

Der Freischütz Overture — Weber

Intermezzo from *Cavalleria Rusticana* — Mascagni

Gaîté Parisienne Suite — Offenbach
Overture—Allegro brillante—Polka—Galop—
Valse—March—Can-Can—Finale

INTERMISSION

Little Fugue in G Minor — Bach-Cailliet

Concerto No. 2 in D minor for Violin and Orchestra, Op.22 — Wieniawski
Allegro moderato
Romance
Allegro con fuoco—Allegro moderato (à la zingara)
MAGDALENA SUCHECKA

INTERMISSION

Selections from *Ain't Misbehavin'* — arr. Hayman
I'm Gonna Sit Right Down and Write Myself a Letter—
I Can't Give You Anything But Love—Mean to Me—
Honeysuckle Rose—I've Got a Feeling I'm Falling—
It's a Sin to Tell a Lie—Two Sleepy People

The Flying Theme from *E.T. (The Extra-Terrestrial)* — Williams

Hey, Look Me Over — Coleman-Mason

Among those present: The Hundred Club of Massachusetts; Joseph Warren-Soley Lodge, F&AM; Digital Equipment; Boston Aid to the Blind; The Guild of St. Paul's Parish, Wellesley; Abington Mothers Club; George R. Austin Middle School Band and Chorus; Reading Public Library; Lexington Council on Aging; St. Mary's Sodality, Beverly; Russ Marchand's Good Life Tours; Immaculate Conception Ladies' Sodality, Winchester; St. Brigids Sodality, Lexington; Temple Beth Am Brotherhood and Sisterhood.

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Magdalena Suchecka

Born in Gdansk, Poland to a family of musicians, Magdalena Suchecka is a 1980 honors graduate of the Warsaw Academy of Music where she was a student of Stefan Herman and Krzysztof Jakowicz.

Ms. Suchecka gave her first solo performance at the age of fourteen and since then has toured extensively throughout Europe. She also made several radio and television appearances in her native Poland and abroad.

She was winner of the First Prize at the National Young Artists' Competition in Lublin, Poland, and the Third Prize at the International Young Artists' Competition in Paris in 1975. She is a laureate of the 1981 Wieniawski competition, and in 1976 and 1980, she was awarded the First and Second Prizes, respectively, for a world premiere of solo violin sonatas by Ivo Petric and Andras Borgulya, written especially for the International Composers' Competition held in Poznań, Poland. Currently, she is a student of Roman Totenberg at Boston University.



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JOHN WILLIAMS CONDUCTOR

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ERICH KUNZEL conducting

La Belle Hélène Overture	Offenbach
Pizzicato Polka	J. Strauss
Fantasy Overture, *Romeo and Juliet*	Tchaikovsky

INTERMISSION

Fanfare pour trompette au une Suite de Symphonie	Mouret
Concerto in G Major for viola, strings and cembalo	Telemann
Largo	
Allegro	
Andante	
Presto	
BERNARD KADINOFF	
Finlandia, Op. 26	Sibelius

INTERMISSION

Selections from *Annie*	Strouse-Kunzel
You Will Be My Music	Raposo
Tiger Rag	Larocca-Mason
Americana, Suite for Orchestra	Knight

Among those present: Massachusetts Chapter, National Multiple Sclerosis Society; Guild for the Italian Home for Children; Middlesex Dental Society; Zayre Activities Committee; Somerville Hospital School of Nursing; St. Botolph's Citizens Club; Swampscott High School Symphony Class; Everett Emblem Club #32, Everett, MA; Hannah Levine Chapter of Hadassah; Contoocock Valley High School Band and Chorus; St. Joseph's the Worker Couples Club.

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Erich Kunzel

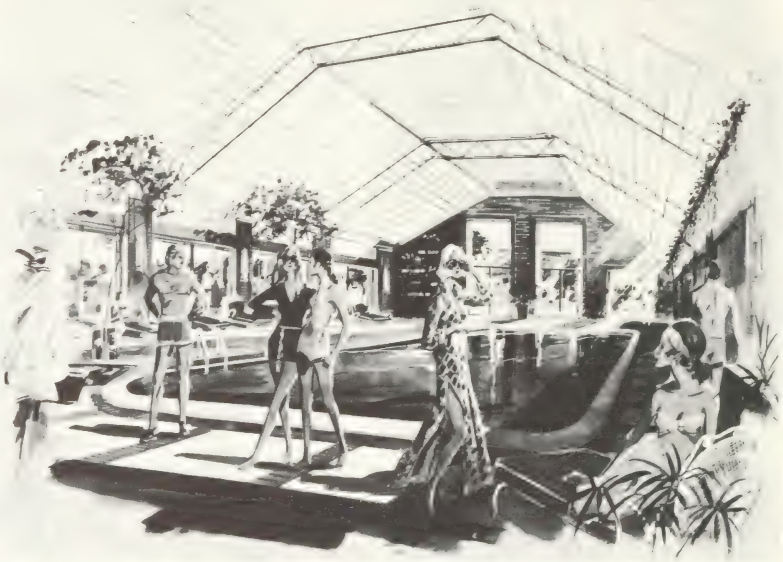
Erich Kunzel is the conductor of the Cincinnati Pops Orchestra, the San Francisco Pops (where he succeeded Arthur Fiedler), the Toronto Symphony Promenades, the Winnipeg Symphony Pops and the Indianapolis Pops. These performances mark the thirteenth consecutive season that Mr. Kunzel has appeared as a guest conductor with the Boston Pops, including over sixty performances in Symphony Hall and on tour in the United States and England.

Erich Kunzel's association with the Cincinnati Pops began in 1965 when, as resident conductor of the Cincinnati Symphony, he became responsible for the "8 O'clock Pops" series. The 1981-1982 season brought the first national tour of the Cincinnati Pops, including a much-heralded special appearance at Radio City Music Hall last December. The recording of that concert, a tribute to John Lennon with Roberta Flack as soloist, will be released on the MMG label this summer.

Born in New York, Erich Kunzel decided on a music career shortly after entering Dartmouth College. He holds degrees from Dartmouth, Harvard, and Brown universities, and studied conducting with Pierre Monteux at his summer school in Hancock, Maine, eventually becoming Monteux's personal assistant. His first professional engagement was in 1957 at the Santa Fe Opera, conducting *La serva padrona*, and he also led the American premiere of Shostakovich's *The Nose* there. The first non-classical artist that Mr. Kunzel worked with was Dave Brubeck, an association that led to Kunzel's conducting the world premiere of Brubeck's oratorio *The Light in the Wilderness* which was later recorded for Decca Gold Label. Other artists with whom Mr. Kunzel has worked include Sarah Vaughan, Ella Fitzgerald, Johnny Mathis, Gerry Mulligan, and the late Duke Ellington. He has also recorded with both Mulligan and Ellington on the Decca Gold Label.

Kunzel was the first conductor to lead a symphonic pops concert in the new Grand Ole Opry House in Nashville. He conducted the Cleveland Orchestra at the Blossom Festival in the world premiere of Daniel Flannery's multi-media entertainment "Great Symphonic Fantasy," combining fireworks, strobes, laser lights, choral effects, dance, and video screen projections. Mr. Kunzel has also appeared extensively on television and with major orchestras in both the United States and Canada. His recordings are available on the Decca Gold Label, Vox, MMG, Telarc, Atlantic, and Caedmon record labels.

For a biography of Bernard Kadinoff please see page 27.



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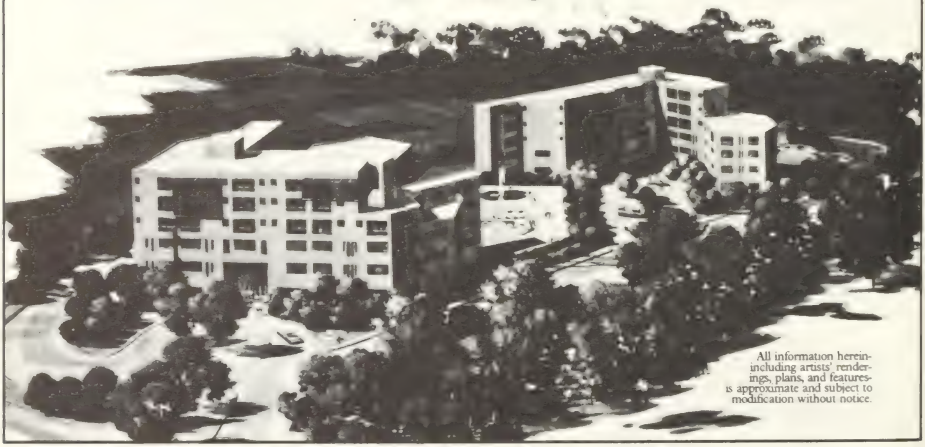
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JOHN WILLIAMS CONDUCTOR

Thursday evening, May 26, 1983 at 8

ERICH KUNZEL conducting

TUFTS UNIVERSITY NIGHT

Academic Festival Overture, Op. 80	Brahms
Canon in D Major	Pachelbel
Polovetsian Dance from *Prince Igor*, Act II	Borodin

INTERMISSION

Concerto in G Major for viola, strings and cembalo Largo Allegro Andante Presto	Telemann
BERNARD KADINOFF	
Blue Danube Waltzes, Op. 314	J. Strauss
A Classical Juke Box	Anderson

INTERMISSION
The Beelzebubs of Tufts University
will perform during the second intermission.

Tuftonia's Day	Hayes '16
Dear Alma Mater	Lewis '87
Selections from *Show Boat* Introduction—Make Believe—Why Do I Love You— Can't Help Lovin' Dat Man—You Are Love—Bill— Ol' Man River	Kern-Bennett
I'd Like to Teach the World to Sing	Backer-Hayman
A Fifth of Beethoven	arr. Murphy
Twelfth Street Rag	Bowman-Hayman

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For a biography of Erich Kunzel please see page 23.



Bernard Kadinoff

Born in New York City, Bernard Kadinoff was educated at the City College of New York and at the Juilliard School, and his teachers included Milton Katims, Emanuel Vardi, and Nicholas Moldavan. Before joining the Boston Symphony in 1951, he was a member of the NBC Symphony under Arturo Toscanini. A former member of the faculty at Wellesley College, he currently teaches at Boston University and at the Boston University Tanglewood Institute. He has played with the Cambridge String Quartet, Music Guild String Quartet, and the Boston Fine Arts Ensemble.



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JOHN WILLIAMS CONDUCTOR

Friday evening, May 27, 1983 at 8

ERICH KUNZEL conducting

Festival Overture, Op. 96	Shostakovich
Perpetuum mobile	J. Strauss
Capriccio Italien, Op. 45	Tchaikovsky

INTERMISSION

Concerto in F Major for Piano and Orchestra — Gershwin
Allegro
Andante con moto
Allegro agitato

WILLIAM TRITT

INTERMISSION

Selections from *Show Boat*	Kern-Bennett
I'd Like to Teach the World to Sing	Backer-Hayman
Copacabana	Manilow-Hayman
"Day by Day" from *Godspell*	Schwartz-Knight

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For a biography of Erich Kunzel please see page 23.



William Tritt

Born in Montreal, William Tritt studied at the Ecole Vincent D'Indy in Montreal with Lucille Brassard and Yvonne Hubert, and received his bachelors and masters degrees from the University of Montreal. The winner of all of the major Canadian music competitions between 1966 and 1971, he continued his studies in Paris with Yvonne Lefebure and later at the University of Indiana with Gyorgy Sebok. Since 1974, Mr. Tritt has been a member of the Halifax-based Dalart Trio, which recently won the prestigious Chalmers Award.

Mr. Tritt has performed in the United States with the Boston Pops and as featured soloist with the Chicago Symphony at the Ravinia Festival. He has also appeared with the Cincinnati Symphony, the New Orleans Philharmonic, and the Winnipeg Symphony. This past summer he made his recital debut in Great Britain, and in Canada he performs regularly with Ottawa's National Arts Centre Orchestra and with the Toronto Symphony. His numerous orchestra engagements in Canada have included appearances with the Vancouver, Montreal, Victoria, Quebec, Calgary, and Atlantic symphonies, and he has performed in recital throughout Canada.

Mr. Tritt has toured the major European capitals and has made two tours of France, the second one coinciding with the release of his first recording by "La Guide Internationale du Disque."



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JOHN WILLIAMS CONDUCTOR

Saturday evening, May 28, 1983 at 8

ERICH KUNZEL conducting

PRINCESS HOUSE NIGHT

Festival Overture, Op. 96	Shostakovich
Blue Danube Waltzes, Op. 314	J. Strauss
I Got Rhythm Variations	Gershwin
Rhapsody in Blue WILLIAM TRITT	Gershwin

INTERMISSION

St. Louis Blues March	Handy-Miller-Hayman
Pops Hoe-Down	arr. Hayman
You Will Be My Music	Raposo
"Gonna Fly Now" from *Rocky*	Conti-Hayman
Americana, Suite for Orchestra	Knight

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For a biography of Erich Kunzel please see page 23.

For a biography of William Tritt please see page 31.

continued from page 15.

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to excesses of all kinds). The new introduction, which Berlioz christened with the name by which it is now known, was first performed with enormous success in 1844.

NEW ENGLAND TRIPTYCH

William Schuman (b. 1910)

One of the earliest American composers to achieve anything like general fame was the one-eyed tanner-composer William Billings (1746-1800). He was a singing-master, who traveled from town to town setting up singing-schools for all and sundry in the community. These involved a few days' or a few weeks' instruction in the rudiments of reading music and rehearsals of some of the pieces in the songbook that the instructor sold the members of the class, followed by a concert of the newly-learned music. In addition to being a high point in the local cultural season (especially in rural communities), singing schools were grand social events, one of the few opportunities for young ladies and young gentlemen to mix with reasonable informality. Billings published four volumes of his music, and some of his pieces achieved considerable fame. Many of them have become well known through a revival of the old tunebooks by modern singing groups. The contemporary composer William Schuman took three of Billings's works and worked them into a new orchestral version. The second of the three was a round, and Schuman has kept its character. The third tune, *Chester*, was perhaps the best known, with a new set of words that Billings added after the outbreak of the Revolution:

> Let tyrants shake their iron rods,
> And slavery clank her galling chains.
> We fear them not, we trust in God—
> New England's God forever reigns!

This tune became regarded as the "battle hymn of the Revolution," and Schuman's arrangement fully preserves its martial character.



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JOHN WILLIAMS CONDUCTOR

Sunday evening, May 29, 1983 at 7:30

BRUCE HANGEN conducting

Under the Double Eagle — Wagner

Roman Carnival Overture — Berlioz

New England Triptych, Three Pieces for Orchestra after William Billings — Schuman

I. Be Glad Then, America
II. When Jesus Wept
III. Chester

INTERMISSION

Slavonic Dance in G minor, Op. 46, No. 8 — Dvořák

Concertino da camera for Alto Saxophone and Orchestra — Ibert

Ode to Lord Buckley: III. "Taxim; Ein Adin" — Amram

KENNETH RADNOFSKY

INTERMISSION

Berlin Bouquet — Berlin-Mason

Say It With Music—Blue Skies—
A Pretty Girl is Like a Melody—Always—
Alexander's Rag-Time Band

Send in the Clowns — Sondheim-Knight

George M. Cohan Medley — Cohan-Bodge

Give My Regards to Broadway—
Mary's a Grand Old Name—Nelly Kelly, I Love You—
You're a Grand Old Flag—You Remind Me of My Mother—
Harrigan—I'm a Yankee Doodle Dandy

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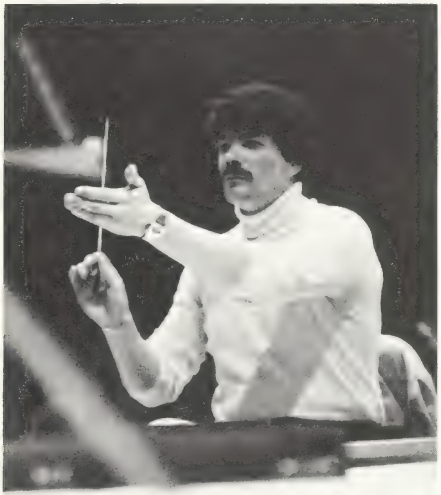
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Bruce Hangen

Music director and conductor of the Portland (Maine) Symphony, Bruce Hangen was born in Pennsylvania, and raised in Montana. He began his musical education at an early age, studying both piano and cello at age six. During his early teens he became interested in conducting and while in high school formed and conducted his own twenty-five piece dance band and served as a student conductor for all of the school's bands, orchestras and choruses. During that time he attracted the attention of Irwin Hoffman, who was associate conductor of the Chicago Symphony, and with whom Mr. Hangen began his first conducting studies.

Mr. Hangen majored in conducting and received his bachelor's degree from the Eastman School of Music where he studied with Laszlo Halasz, Willis Page, and Walter Hendl. During the summer months he served as assistant conductor of the Colorado Philharmonic. Later, while earning his post-graduate degree in musicology, Mr. Hangen was appointed to the Eastman faculty as conductor-in-residence, and was assistant conductor of the Syracuse Symphony. He was also conducting assistant to Michael Tilson Thomas at the Buffalo Philharmonic.

A conducting fellow at the Berkshire Music Center, the Boston Symphony's summer home at Tanglewood, Mr. Hangen studied with Leonard Bernstein, Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Bruno Maderna, and was the winner of the 1972 conducting prize.

Formerly associate conductor of the Denver Symphony Orchestra, Mr. Hangen has a keen interest in young people which has led to his frequent appearances as conductor of youth orchestras and college ensembles. He is also responsible for initiating many youth and family-oriented activities in the Denver area including high school concerto competitions, student lecture series, summer park concerts and statewide tours, and was the chief conductor and organizer of the Denver Symphony's continuing college in-residency program.

For a biography of Kenneth Radnofsky please see page 41.


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For a biography of Bruce Hangen please see page 39.



Kenneth Radnofsky

Since being appointed the youngest member of the faculty at the New England Conservatory of Music, Kenneth Radnofsky has become one of the very few classical soloists for the saxophone.

David Amram's Saxophone Concerto, *Ode to Lord Buckley,* is dedicated to Radnofsky—a work commissioned and premiered by the saxophonist, and Conductor Bruce Hangen and the Portland (Maine) Symphony. In addition, Radnofsky has commissioned a *Concerto for Soprano Saxophone, Bassoon and String Orchestra* by Roger Bourland, which he will premiere with the New Orleans Philharmonic-Symphony Orchestra and its principal bassoonist, Crawford Best. Also next season he will add to the many other solo works that have been written for him the world premiere of Gunther Schuller's *Saxophone Concerto,* which is dedicated to Radnofsky's former instructor, Joseph Allard.

Last year he participated in the Marlboro Festival, having spent the previous three summers with the Santa Fe Opera, where he drew critical acclaim for his performance as saxophone soloist in the American premiere of the complete opera *Lulu* by Alban Berg.

Radnofsky has performed on the Brooklyn Academy of Music Chamber Series and the International Society for Contemporary Music Series at Carnegie Hall. He has appeared in numerous performances at Symphony Hall with the Boston Symphony and recently was the saxophonist in the orchestra's recording of Berg's *Violin Concerto* with Itzhak Perlman on Deutsche Grammophon records. He has also recorded for the BBC, CRI, Golden Crest, Marlboro Recording Society and Spectrum labels, and a soon to be released solo album on Orion.

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The following is a review which appeared in the New York Times of Sunday, February 27, 1983:

Disks Attest to the Versatile Talents of John Williams

by Theodore W. Libbey, Jr.

It's easier than ever to admit a liking for the lighter things in life. Light beers, cigarettes and soft drinks are edging their full-bodied competitors off store shelves, while the nouvelle cuisine celebrates the triumph of insubstantiality in many of our finest restaurants. Nothing that is weighty is safe these days, not even battleships.

No wonder, then, that those airy confections of the music literature known, for want of better words, as the light classics, have been racking up heavy sales with today's record-buying public.

America's favorite purveyor of this repertory, practically since the invention of the phonograph, has been the Boston Pops, which amassed a sizable catalogue under the late Arthur Fiedler. Of this legacy, well over 50 titles are still listed in Schwann. Three years ago, the Pops hitched its wagon to a new star in the musical firmament, the peripatetic American film composer John Williams, and a new record label, Philips. If the five disks that have since issued from this partnership are any indication, Pops, Williams & Co. are making beautiful music together. And much of it has been Mr. Williams's.

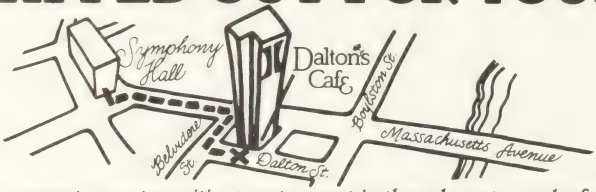
The Bostonians' debut recording for Philips (also their first under the baton of their new maestro, and Philips's first digital release) was entitled "Pops in Space" (Philips 9500 921). It featured selections from the scores Mr. Williams composed for the films "Superman," "Star Wars," "Close Encounters of the Third Kind" and "The Empire Strikes Back," and has become the best-selling issue in the history of the Philips label. Subsequent Pops disks showcased three favorite genres—the march, the musical and the overture—and have also done well at most retailers.

With their latest release, "Aisle Seat" (Philips 6514 328), the Pops and Mr. Williams have cashed in on the success of their first space venture with another soundtrack sampler. It is already Philips's fastest-selling title. [Mr. Williams] is represented by one cut each from his scores to "E.T." and "Raiders of the Lost Ark," and by a tender little cavatina he wrote for the movie "Yes, Giorgio." The rest of the disk is devoted to film music by other composers, including "Tara," "Over the Rainbow," and the main themes from "Singin' in the Rain," "Chariots of Fire" and "New York, New York." Best of the lot are "The Trolley Song" from "Meet Me in St. Louis" and "If We Were in Love," which is the title of the song Mr. Williams wrote for "Yes, Giorgio." His "Flying Theme" from "E.T." receives a sure-fire reading as well.

Like everything Philips has done on behalf of Mr. Williams and the Pops so far, the new issue is a technical tour de force. Recorded with extraordinary skill and sensitivity in what is by common consent America's finest acoustic setting, Symphony Hall in Boston, "Aisle Seat" presents an experience as close to "live" listening as records are getting—not only is it fun to turn up loud when the neighbors are out, it's ideal for auditioning new playback equipment. ("Pops in Space" was one of two disks this listener recently used for that purpose.) The recording session, held last summer with John McClure sitting in as producer for George Korngold,

continued on page 52.

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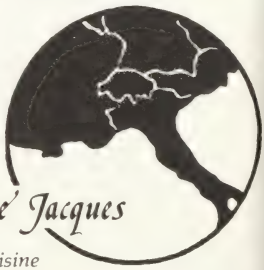
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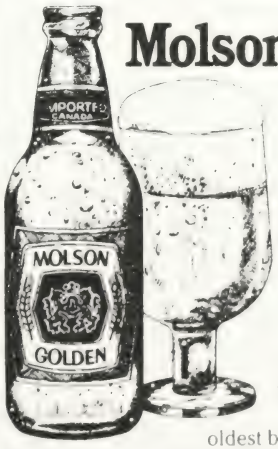
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continued from page 43.

found the Pops musicians at their best: from first cut to last, the ensemble shows its big-league discipline, yet plays with a naturalness that allows the music to be what it is. . . .

The disk that preceded "Aisle Seat" in the Pops canon is Mr. Williams's most serious outing to date, and is also worthy of note. Bringing together seven overtures by composers of various nationalities—much the sort of pieces one might find on the first third of a typical Pops program—it is called, fittingly enough, "Digital Overtures: Pops Around the World" (Philips 6514 186). Again, and this time somewhat unexpectedly, one of the album's most attractive selections is a work by Mr. Williams, his "The Cowboys," which he extracted from his score to the eponymous 1972 John Wayne western. An energetic essay, it lopes along in the bold, outdoorsy manner made popular by Elmer Bernstein in his music for "The Magnificent Seven," and is brilliantly played by the city-slickers from back East. The record also offers a sparkling rendition of Dimitri Kabalevsky's "Colas Breugnon" Overture and a very fine account of Leonard Bernstein's overture to "Candide." It further commends itself by including two lesser-known overtures, those to "Boccaccio" by Franz von Suppé and "The Bronze Horse" by Daniel-François Auber, both of which prove worthy of a first-class treatment, and get one. The digitally recorded sound is nothing short of splendid.

Mr. Williams's recordings with the Pops, taken as an aggregate, testify both to his versatility as a conductor and his high batting average with music other than his own. In particular, the energy he imparts to his accounts, his skillful pacing and the sensitivity to balances he routinely displays all strike this listener as rare qualities.

The albums also shed some light on Mr. Williams, the composer. Whether or not his monopoly on the big film scores lasts, there can be little doubt that what he has contributed to the genre already establishes him as the pre-eminent soundtracker of our day, whose music, as Erich Wolfgang Korngold's once did, communicates the soul of our popular cinema. Perhaps it is time to acknowledge that this success rests on one of the most acute compositional talents in the business. It has been rightly pointed out that Mr. Williams is an eclectic; that his muse borrows frequently from the works of well-known composers. What has not been pointed out as often is that Mr. Williams has flair, inventiveness and a genuine melodic gift, and that his music can be surpassingly effective in its evocation of mood. It succeeds, sometimes with surprising eloquence, in conveying the sense of wonder and excitement at the heart of today's high-budget, high-tech box office blockbusters . . .

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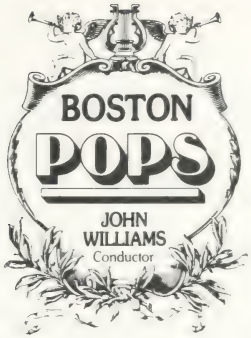
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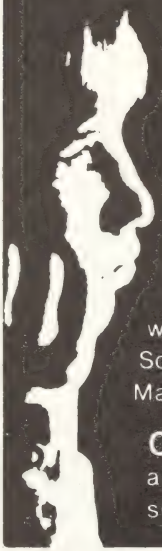
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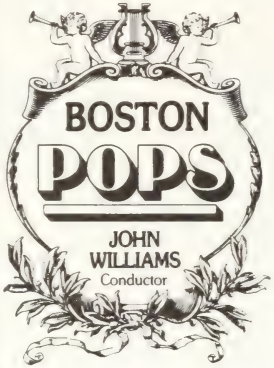
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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-43
How To Get Pops Tickets 45
Menu 47
Wine List 49
Beer and Ale 51
Pops Conductors 52

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Max Winder
Harry Dickson
Gottfried Wilfinger
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Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
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Amnon Levy

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Joseph McGauley
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Richard Sebring
Daniel Katzen
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Jay Wadenpfuhl
Charles Yancich
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Peter Chapman
Timothy Morrison
James Tinsley

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Norman Bolter
Gordon Hallberg
Walter Brauer

Tuba
Chester Schmitz

Timpani
Arthur Press

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Charles Smith
Thomas Gauger
Frank Epstein
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Fred Buda—drum set

Harp
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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures)*, and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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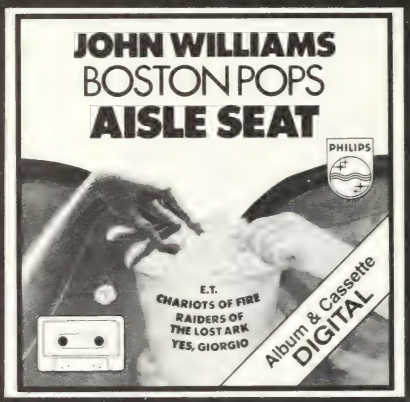
With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

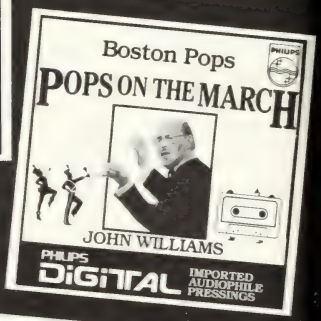
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

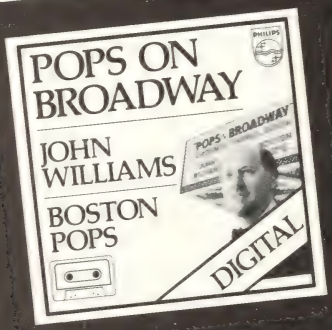
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

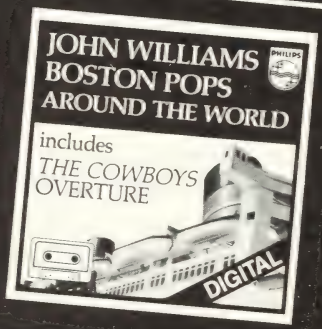
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THE WALK TO THE PARADISE GARDEN

Frederic Delius (1862-1934)

Though the English-born Delius spent most of his life as an expatriate in Germany, America, and especially France, his music always seems close to the moods and colors of the English countryside. One of his finest tone poems is the orchestral interlude of his opera *A Village Romeo and Juliet* (based on a story by the Swiss writer Gottfried Keller), known as "The Walk to the Paradise Garden." The opera itself was composed in 1900-1901; the interlude was not written until five years later, though it is drawn from ideas already present in the opera. Like much of Delius's music, it is tender, sensuous, and contemplative.

CAPRICCIO ESPAGNOLE, Opus 34

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestra showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

CUPID AND PSYCHE (or The Evolution of Love)

Ivana Themmen (b. 1936)

Ivana Themmen is an American composer who has enjoyed an ever-increasing number of performances in recent years, including several orchestral song cycles, a trombone concerto, and a guitar concerto that received an honorable mention in the 1982 Kennedy Center Friedheim Awards Competition. Her rhapsody for violin and orchestra, *Cupid and Psyche*, was commissioned for the thirtieth anniversary of the Queens Symphony last January. She is one of five American composers to be featured in a forthcoming series of half-hour programs being prepared for PBS by WGBH-TV.

The inspiration of the work comes from the familiar classical story: So great was the beauty of Psyche, the youngest of three daughters of a king, that she aroused the envy of Venus, who sent her son Cupid to make her fall in love with a despicable man. But Cupid himself was smitten with her, and he used his power to prevent her becoming involved in any romantic attachments. Her father, concerned at her endless maidenhood, consulted Apollo, who told him to send her to a high hilltop. There she found a beautiful dwelling. At night Cupid came to her and told her that the house was theirs and that he was her husband. He insisted that they must always meet in darkness. Psyche's jealous older sisters convinced her that her husband must be a monster masquerading as a man. That night, as they slept, Psyche lit a lamp in order to inspect him. Cupid awoke and

fled, saying, "Love cannot live where there is no trust." Desirous of finding Cupid again, Psyche underwent a series of tests set for her by Venus. The last of these was to fill a box with beauty given her by Prosperpine, goddess of the underworld. Having done so, she opened the box, hoping to become even more beautiful. But sleep overcame her and she sank to the ground. Cupid found her there, awakened her with a prick from one of his arrows, and called an assembly of the gods to be present at their marriage.

EGMONT OVERTURE, Opus 84

Ludwig van Beethoven (1770-1827)

The great German poet Goethe wrote a historical tragedy entitled *Egmont* while on a tour of Italy in 1788. It was a tribute to the most illustrious victim of Spanish tyranny in the 16th-century Netherlands, a historical Count Egmont who was treacherously seized by the Duke of Alba and executed in Brussels on 4 June 1568. Goethe sets the last scene of his play in Egmont's prison cell, where the condemned man's last heroic words before being led away to execution are: "And to save all that is dearest to you, fall joyously, as I set you an example!" Goethe's stage direction calls for the orchestra to play a "victory symphony" as the curtain falls.

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to compose the incidental music called for by Goethe (this included a number of songs and other items as well as the overture and the music at the very end). Beethoven found himself truly in tune with the dramatic subject. Perceiving the conflict between Alba and Egmont as the struggle between tyranny and liberty, he wrote an overture of terrible, dark force. Most of the overture uses no musical material from the incidental music of the play to follow, but at the end Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming after such sombre thematic material, it arouses a powerful sense of victory.

IRISH RHAPSODY

Victor Herbert (1859-1924)

Although he became a naturalized American, and was at one time without doubt among the half dozen best-known people in America, Victor Herbert was born in Dublin, and always retained pride in his native heritage, learned at the knee of his grandfather, the multitalented writer, composer, and painter Samuel Lover. After conservatory training in Germany, Herbert came to America, where his talent and energy soon took him out of the cello section of the metropolitan Opera to the podium of concert halls all over America. He conducted both serious and light music, as well as a military band (he was Sousa's biggest rival!), and later on, of course, became famous as the composer of nearly four-dozen Broadway shows, at least ten of which richly deserve revival.

He composed the *Irish Rhapsody* in 1892 for the Gaelic Society of New York; it was the first composition from his pen that overtly reflected his ethnic pride, but that was a strain that was to run to the end of his life, most notably in the wonderful Irish operetta *Eileen* (1918). Actually, the *Irish Rhapsody* is not so much an original composition as it is a medley of popular Irish tunes. Herbert provides a colorful orchestral dress to such melodies as "The Irish Washerwoman" and

Thomas Moore's "Believe me, if all those endearing young charms," with a wide variety of moods and a bang-up climax combining two of the tunes heard previously.

CONCERTO IN G

Maurice Ravel (1875-1937)

At about the same time that Paul Wittgenstein, a concert pianist who had lost his right hand in World War I, asked Ravel to write a concerto for him, Ravel's long-time interpreter Marguerite Long asked for a concerto for herself. Thus he came to compose two concerts during 1930 and 1931, works of very different character. The Concerto for the Left Hand turned out to be one of his most serious works, but the Concerto in G falls into the delightful category of high-class entertainment. The motoric high-jinks of the first movement are set off by the cracking of a whip, though they occasionally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The final presto brings back the motor rhythms of the beginning, and both fast movements now and then bear witness to the fact that Ravel had traveled in America and had become acquainted with jazz and with recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue*; perhaps it is a reminiscence of Gershwin's piece that can be heard in some of the "blue" passages of Ravel's concerto.

SELECTIONS FROM *FINIAN'S RAINBOW*

Burton Lane (b. 1912)

The unlikely story of a leprechaun gradually turning mortal and a search for the end of a rainbow that leads to a pot of gold somewhere in Kentucky (near Fort Knox!) was the wherewithal of an utterly beguiling musical comedy that opened on Broadway in 1947 with a delightful score by Burton Lane and lyrics by one of the great lyricists of our century, the late E. Y. ("Yip") Harburg, who might have been half a leprechaun himself, and one with a social conscience at that! Lane did most of his work for the movies; *Finian's Rainbow* remained his only Broadway show for nearly 20 years, when he returned to New York with *On a Clear Day You Can See Forever*.

WHEN THE SAINTS GO MARCHING IN

arr. Billy May

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that "When the saints go marchin' in" used to be played twice by black bands at funerals in New Orleans around 1900—slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.

continued on page 31.

References furnished on request



Aspen Music School
and Festival
Dickran Atamian
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
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Dave Brubeck
Chicago Symphony Orchestra
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Aaron Copland
Denver Symphony Orchestra
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Byron Janis
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The Walk to the Paradise Garden — Delius
(Intermezzo from *A Village Romeo and Juliet*)

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(played without pause)

INTERMISSION

Beautiful Galathea Overture — Suppé

Cupid and Psyche, for Solo Violin and Orchestra — Themmen
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Classics by Percy Grainger — Grainger
Mock Morris, dance for string orchestra
Irish Tune from County Derry (Danny Boy)

Selections from *South Pacific* — Rodgers-Anderson
I'm Gonna Wash That Man Right Outa My Hair—
Bali H'ai—Happy Talk—Some Enchanted Evening—
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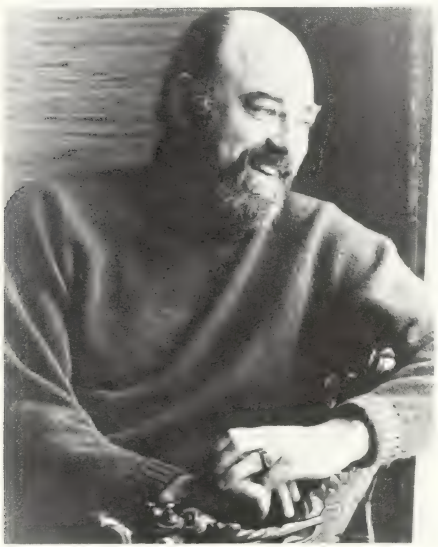
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John Lanchbery

One of the most renowned British ballet conductors, John Lanchbery was principal conductor of the Royal Ballet from 1960 to 1972 and the Australian Ballet from 1972 to 1977, and music director of the American Ballet Theatre from 1978 to 1980. Also a composer and arranger, Mr. Lanchbery has appeared as guest conductor with international orchestras. He maintains his close association with the Royal Ballet in London and appears regularly as ballet conductor with most of the world's leading opera houses. This season his engagements include appearances with the Houston Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, the New Zealand Symphony, and the Stockholm Opera as well as performances in Los Angeles and Detroit of the Boston Ballet's production of Nureyev's *Don Quixote*.

Born in London in 1923, he studied at the Royal Academy of Music under Sir Henry Wood. His first professional conducting post was as musical director of the Metropolitan Ballet for two years. During that time he composed three ballets and conducted them in England, Norway, Sweden, Holland, and Belgium. He was then appointed principal conductor of the Sadler's Wells Theatre Ballet.

Mr. Lanchbery has composed, arranged and conducted music for films, television and radio. His most recent film works include the score for *The Turning Point* with Mikhail Baryshnikov and Leslie Browne, Rudolf Nureyev's *Don Quixote* for the Vienna State Opera, which was filmed with Nureyev and the Australian Ballet, Sir Frederick Ashton's *The Tales of Beatrix Potter*, and Agatha Christie's *Evil Under the Sun*. Mr. Lanchbery has orchestrated the Eric Bruhn/Carla Fracci production of *Giselle* for American Ballet Theatre and Eric Bruhn's production of *La Sylphide* also for ABT. He is also the composer/arranger of the enchanting score for Sir Frederick Ashton's masterpiece, *La Fille mal gardee*.

Mr. Lanchbery has been a frequent collaborator with major choreographers of our time. He has worked with Frederick Ashton on productions of *The Dream*, *Monotones*, and *A Month in the Country*. He has worked with Kenneth MacMillan on *House of Birds* and *Mayerling*. With Ronald Hynd he has collaborated on productions of *The Merry Widow*, *Rosalinde*, and *Papillon*.

Mr. Lanchbery has recorded the full ballet scores for *Pineapple Poll*, *La Fille mal gardee*, *Monotones*, *A Month In the Country*, *Don Quixote*, *Swan Lake*, *The Merry Widow*, *Fool On the Hill* which is a collection of songs by the Beatles, and *The Tales of Beatrix Potter*. He has also recorded the orchestral works of Goldmark in a two-record set, and the orchestral works of Ketelbey.

On recordings, Mr. Lanchbery has conducted such orchestras as the Vienna Symphony, the Sydney Symphony, the Covent Garden Orchestra, the Philharmonia of London, and the Adelaide Symphony. In addition, he has conducted in concert the Sydney Symphony, the Sydney Philharmonic, the Melbourne Symphony, and the Halle Orchestra, and he is a regular guest conductor with the Boston Pops Orchestra.

For a biography of Emanuel Borok please see page 23.



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(Intermezzo from *A Village Romeo and Juliet*)

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(played without pause)

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Beautiful Galathea Overture — Suppé

Cupid and Psyche, for Solo Violin and Orchestra — Themmen
EMANUEL BOROK

INTERMISSION

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Mock Morris, dance for string orchestra
Irish Tune from County Derry (Danny Boy)

Selections from *South Pacific* — Rodgers-Anderson
I'm Gonna Wash That Man Right Outa My Hair—
Bali H'ai—Happy Talk—Some Enchanted Evening—
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For a biography of John Lanchbery please see page 19.



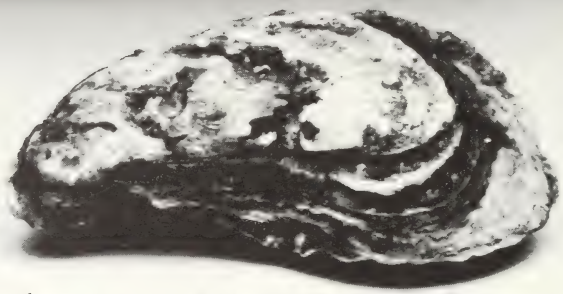
Emanuel Borok

Emanuel Borok was born in Russia in 1944. He received his early musical training at the Darzinya Music School in Riga Latvia. His teacher was Vladimir Sturestep, who later taught Gidon Kremer.

Mr. Borok joined the orchestra of the Bolshoi Theatre in 1969 and two years later won the competition for the co-concertmaster position of the Moscow Philharmonic; at the same time, he became a member of the Moscow Philharmonic String Quartet. In 1973, Mr. Borok emigrated to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra. In 1974 he came to the United States, and he successfully auditioned that April for the assistant concertmaster position of the Boston Symphony, joining the orchestra for the 1975 Tanglewood season.

As assistant concertmaster of the Boston Symphony, Mr. Borok is also concertmaster of the Boston Pops, with which he has performed as soloist on many occasions; in January 1980 he was soloist with the Pops at Carnegie Hall in the orchestra's first concert with then newly-appointed Pops conductor John Williams. In December 1981 Emanuel Borok and John Williams performed in a special recital marking Mr. Williams' debut as a pianist in the Boston area.

Mr. Borok is also an active recitalist. For Sine Qua Non records, he is soloist in Vivaldi's "Four Seasons" with the Cambridge Chamber Orchestra under Rolf Smedvig, and he has recorded the Shostakovich Violin Sonata with pianist Tatiana Yampolsky. Mr. Borok performed a Bach double concerto with Yehudi Menuhin in Symphony Hall, and he is featured on the John Williams/Boston Pops release on Philips, "Pops on Broadway." Mr. Borok is in the 1980 edition of "Who's Who in America" and the most recent edition of "Who's Who in the World."



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Bali H'ai—Happy Talk—Some Enchanted Evening—
I'm in Love With a Wonderful Guy

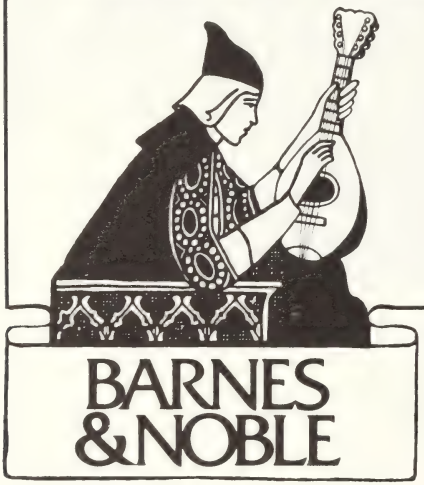
Put On a Happy Face — Adams-Hayman

Among those present: New Life Senior Center of Massasoit Community College; Balfour Recreation Association; University of Colorado Alumni Club; Fenway Civic Association

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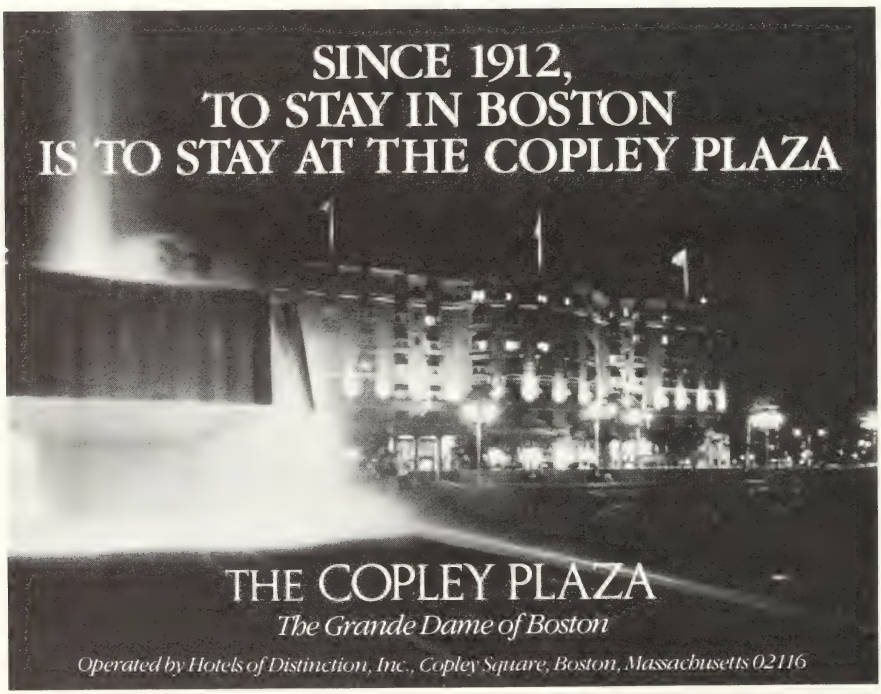


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For a biography of John Lanchbery please see page 19.

For a biography of Emanuel Borok please see page 23.



AUCTION TO BENEFIT SERANAK WILL BE HELD ON SATURDAY, JUNE 25 IN LENOX

Everything from a Canaletto etching and fine antiques to the Tanglewood lion and autographed batons of famous maestros will be included among the many items offered at a special benefit auction at Seranak in Lenox, Massachusetts on Saturday, June 25, 1983.

The goal is to raise $100,000 to help pay off the mortgage on Seranak, the estate of former BSO Music Director and creator of Tanglewood, Serge Koussevitzky, which is now owned by the Boston Symphony Orchestra Education Foundation. The property is a major Tanglewood facility; providing living accommodations for the Berkshire Music Center Fellowship students, composers-in-residence, and guest artists in addition to a splendid setting for educational seminars, meetings and fund-raising activities.

Time of the auction will be 2 p.m. with a public preview of sale items on Saturday morning from 9 to noon. The sale will be conducted by Christies of New York under the supervision of Robert Seaver; Alistair Duncan, Auctioneer. An admission fee of $5 per person is refundable with the buyer's purchase; no buyer's premium will be charged. For a contribution of $15, persons may attend a private preview of this important auction at a cocktail reception at Seranak on Friday evening, June 24.

For further information, interested persons should contact Joyce Serwitz in the Development Office at Symphony Hall, Boston, (617) 266-1492.

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JOHN WILLIAMS CONDUCTOR

Friday evening, June 3, 1983 at 8

JOHN LANCHBERY conducting

The Journey to Rheims Overture — Rossini

The Walk to the Paradise Garden — Delius
(Intermezzo from *A Village Romeo and Juliet)*

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(played without pause)

INTERMISSION

Beautiful Galathea Overture — Suppé

Cupid and Psyche, for Solo Violin and Orchestra — Themmen
EMANUEL BOROK

INTERMISSION

Classics by Percy Grainger — Grainger
Mock Morris, dance for string orchestra
Irish Tune from County Derry (Danny Boy)

Selections from *South Pacific* — Rodgers-Anderson
I'm Gonna Wash That Man Right Outa My Hair—
Bali H'ai—Happy Talk—Some Enchanted Evening—
I'm in Love With a Wonderful Guy

Put On a Happy Face — Adams-Hayman

Among those present: Harvard Business School; Simmons College; Wheelock College; Scituate, Rhode Island Music Department; Quincy Junior College Alumni Association; Emerson College Alumni Club of Greater Boston; Holliston Newcomer's Club; American Association of University Women, Melrose-Wakefield; Tewksbury Teachers Association; Bethany Covenant Church, Bedford, NH; First Congregational Church; Lincoln Middle School Band

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For a biography of John Lanchbery please see page 19.

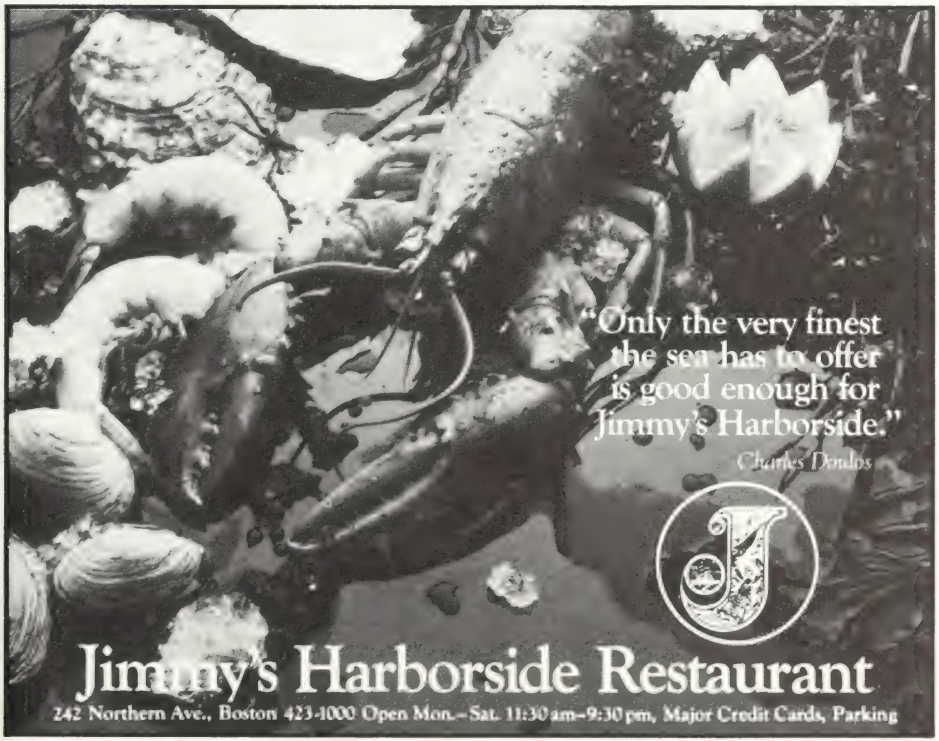
For a biography of Emanuel Borok please see page 23.

continued from page 15

ENTRANCE OF THE GLADIATORS, Opus 68

Julius Fučik (1872-1916)

The Entry of the Gladiators is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučik was a Czech musician who studied composition with Dvorak at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm, but his activities were cut short by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.





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JOHN WILLIAMS CONDUCTOR

Saturday evening, June 4, 1983 at 8

HARRY ELLIS DICKSON conducting

EIRE SOCIETY NIGHT

Boston Pops March	Gold
Egmont Overture, Op. 84	Beethoven
From *An Irish Symphony*	Harty
In the Antrim Hills	
The Fair Day	
Irish Rhapsody	Herbert

INTERMISSION

Pavane	Ravel
Concerto in G Major for Piano and Orchestra	Ravel
Allegramente	
Adagio assai	
Presto	
CHRISTOPHER O'RILEY	

INTERMISSION

Selections from Finian's Rainbow	Lane-Bennett
Look to the Rainbow—How are Things in Glocca Morra—	
If This Isn't Love—Old Devil Moon—	
That Great Come-and-Get-It Day	
Moonlight Serenade	Miller-Hayman
When the Saints Go Marchin' In	Trad.-May-Williams

Among those present: Church of the Pilgrimage; Harvard Business School Class of 1938; Genrad Association for Personnel Entertainment; Greater Boston Colby College Alumni Association; Temple Emanuel Sisterhood, Andover; St. Matthias Parish; Framingham Union Hospital Aid Association; St. Anthony's Sociable Club; United Presbyterian Church, Burlington; Holliston Couples Club; Kappa Chapter—Lambda Kappa Mu Sorority, Inc.; Vermont Transit Company; Temple Judea; St. Thomas Seniors; Alumni Association of the University of North Carolina; Irish American Association of Fitchburg; Chelmsford T.S.O.; The Charitable Irish Society; St. Margaret's Hospital for Women Auxiliary; The Society of the Friendly Sons of St. Patrick of New Bedford

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Christopher O'Riley

Pianist Christopher O'Riley is a graduate of the New England Conservatory where he studied with Russell Sherman. The recipient of numerous awards, Mr. O'Riley has taken top prizes in many important competitions including the Montreal International Competition, the Leeds Competition, the Van Cliburn International Competition, the Busoni Competition, and the first Xerox/Affiliate Artists Piano Competition. In addition, he was awarded an Avery Fisher Career Grant in recognition of his outstanding abilities and accomplishments, and was winner of the Young Concert Artists International Auditions.

As a member of the Young Concert Artists roster, Mr. O'Riley has appeared as soloist with orchestras throughout the country including the New Haven, San Francisco, Springfield and Duluth symphonies, the New Pittsburgh Chamber Orchestra, the Pro Arte Chamber Orchestra of Boston, the Texas Little Symphony, the Minnesota Orchestra, and the National Orchestra of New York in Carnegie Hall. In addition, he has given highly acclaimed recitals in the Young Concert Artists Series in New York, at the Kennedy Center in Washington, at the Ambassador Auditorium in Pasadena, the Norton Gallery of Art in West Palm Beach, for the Van Cliburn Council in Fort Worth, and on the Great Performers Series in New Haven. He has also appeared in recital at Brigham Young University, the University of Pittsburgh, Northern Arizona University, the University of Colorado at Boulder, at Dartmouth, and for the Harvard Musical Association in Boston.

A versatile artist, Mr. O'Riley performs a wide range of repertoire. He was a member of Gunther Schuller's Contemporary Music Ensemble at the New England Conservatory, with whom he played many world premieres as well as standard works of 20th century music. A fellow at the Berkshire Music Center for two years, he performed for the International Society of Contemporary Music at Tanglewood in 1976 and 1978 and twice was the recipient of the C.D. Jackson Master Award. He also participated in the Marlboro Chamber Music Festival in Vermont during the 1982 season.



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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, June 5, 1983 at 7:30

NED BATTISTA conducting

Entrance of the Gladiators, Op. 68	Fučik
From *L'Arlesienne* Suite No. 2	Bizet
Pastorale	
Farandole	
Adagio from *Spartacus*	Khachaturian
Malagueña	Lecuona

INTERMISSION

Sabre Dance from *Gayne*	Khachaturian
Concerto in G Major for Piano and Orchestra	Ravel
Allegramente	
Adagio assai	
Presto	
CHRISTOPHER O'RILEY	

INTERMISSION

Suite from *Evita*	Webber-Battista
Oklahoma!	Rodgers-Battista
You Were Always on My Mind	Nelson-Battista
Dueling Banjos	Battista

Among those present: American Society of Colon and Rectal Surgeons; Massachusetts Recreation & Park Association; Big Ten; Salem State College Alumni Association; Galloway Memorial United Methodist Church; Jaffrey Recreation Dept.; Nuclear Metals, Inc.

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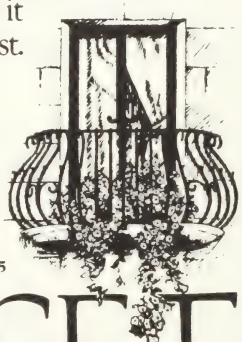
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Ned Battista

Founder, conductor and principal arranger of the Houston Pops Orchestra, Ned Battista attended the Juilliard School and the University of Houston. For twenty years he was a member of the trumpet section and a guest conductor with the Houston Symphony Orchestra, and he has toured extensively with the American Wind Symphony.

Mr. Battista has written a number of symphonic pieces which have been performed by the Houston Symphony. For the theater he has composed three musical comedies: *Knute Rockne and All That Jazz*, performed at the University of Houston in 1966; *Sir Jack!*, produced by Theatre Under the Stars at Miller Outdoor Theatre and aired on public television in 1972; and most recently, *Ninfa!*, presented by Theatre Under the Stars last year.

In addition to numerous concerts in Houston with the Houston Pops, Mr. Battista has led that orchestra on radio, television, in Carnegie Hall, and at the Kennedy Center in Washington. Mr. Battista and the Houston Pops also participated in the inaugural festivities for President Ronald Reagan.



–FROM THE BOSTON SYMPHONY ARCHIVES

For a biography of Christopher O'Riley please see page 35.


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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Monday evening, June 6, 1983 at 8

NED BATTISTA conducting

Entrance of the Gladiators, Op. 68	Fučik
From *L'Arlesienne* Suite No. 2	Bizet
Pastorale	
Farandole	
Adagio from *Spartacus*	Khachaturian
Malagueña	Lecuona

INTERMISSION

Sabre Dance from *Gayne*	Khachaturian
Concerto in G Major for Piano and Orchestra	Ravel
Allegramente	
Adagio assai	
Presto	
CHRISTOPHER O'RILEY	

INTERMISSION

Suite from *Evita*	Webber-Battista
Oklahoma!	Rodgers-Battista
You Were Always on My Mind	Nelson-Battista
Dueling Banjos	Battista

Among those present: Arthritis Foundation–Massachusetts Chapter; Cape Cod Conservatory; American Iris Society; Oakley Country Club; Housewares Club of New England; Paul Revere Lodge A.F. & A.M.; 1000 Southern Artery Senior Citizens Center, Inc.; Englewood Cliffs Public Schools; U.S. Army Natick Research and Development Labs; St. Francis of Assisi Church; Lynn and Union Hospital; New England Telephone; Waterville High School Concert Band

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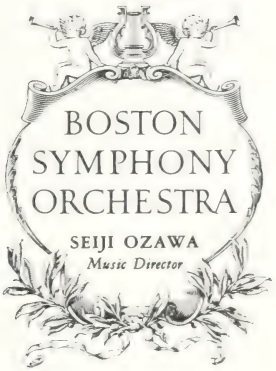
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For a biography of Ned Battista please see page 39.

For a biography of Christopher O'Riley please see page 35.



SEIJI OZAWA TO LEAD BOSTON SYMPHONY IN SPECIAL OPENING NIGHT GALA CONCERT SEPTEMBER 28 IN SYMPHONY HALL

BSO Music Director Seiji Ozawa will conduct the Boston Symphony Orchestra in an Opening Night Gala on Wednesday, September 28, 1983 celebrating the orchestra's 103rd season. Itzhak Perlman will appear as soloist for Mendelssohn's Violin Concerto and Sarasate's "Zigeunerweisen." The program for the special Symphony Hall gala will also include Berlioz's "Waverley" Overture and Bizet's "Carmen" Suite. Tickets to this non-subscription concert are currently on sale exclusively to BSO subscribers and to Friends of the Boston Symphony, with public sale beginning after Labor Day in September.

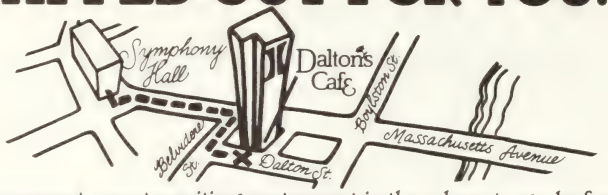
The concert will be followed by an elegant gourmet black-tie dinner in Symphony Hall. The concert itself will begin at 6:30 P.M.

Chairmen of the Opening Night Gala are Mrs. Lewis S. Dabney and Mrs. Michael H. Davis; members of the Committee include Mrs. Weston W. Adams, Ms. Victoria L. Danberg, Ms. Phyllis Dohanian, Mrs. Ray A. Goldberg, Mrs. Douglas Hall, Mrs. Richard E. Hartwell, Mrs. Carl Koch, Mrs. August R. Meyer, Mrs. Suzanne L. Read, Mrs. Robert E. Siegfried, and Mrs. Ralph Sorenson.

Dinner and concert tickets are $150 per person. Dinner reservations are limited to 500 persons. Tickets for the concert are priced at $100, $75, $50, and $25.

For more information on this special, non-subscription event, please call the Friends' Office at Symphony Hall, (617) 266-1492.

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Many tickets are sold in advance to organizations which purchase large blocks of seats. Available tickets go on sale at the Symphony Hall box office three weeks prior to the date of each concert.

Mail orders, telephone reservations, and personal checks are accepted, but no credit cards are accepted at Symphony Hall. For credit card ticket orders, please call CONCERT-CHARGE at (617) 497-1118. Contact the Symphony Hall switchboard at (617) 266-1492 for ticket and general information.

Box office hours are from 10 a.m. through intermission of each concert program Monday through Saturday; and from 1 p.m. through intermission on Sunday.

Concert programs and featured soloists are announced approximately ten days prior to each concert. Weekly schedules are available in the Symphony Hall lobby as well as in the lobbies of most Boston hotels and at the BOSTIX booth at Quincy Market. For up-to-date information dial (617) C-O-N-C-E-R-T on your telephone.

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The nine-week Berkshire Festival will feature a Brahms celebration commemorating the 150th anniversary of the composer's birth, including the four symphonies, the two piano concertos, and the "German Requiem."

Among this season's guest conductors will be Leonard Bernstein, Eugene Ormandy, André Previn, and Klaus Tennstedt. Soloists will include Alicia de Larrocha, Emanuel Ax, Yo-Yo Ma, Marilyn Horne, Sherrill Milnes, and, in their BSO debuts, pianist Ivo Pogorelich and violinist Salvatore Accardo.

Join Seiji Ozawa, the Boston Symphony, and world-renowned artists in a summer to remember, set against the hills of the Berkshires in the splendor that is Tanglewood.

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A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

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A deep ruby color and a full enticing varietal bouquet.

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9	Paul Masson Brut	13.00	
51	Blanc de Blanc, Almadén	15.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	14.00	
30	Taittinger, Brut La Francaise	38.00	21.00
	ITALY		
6	Gancia Asti Spumante	$14.50	
	NEW YORK STATE		
5	Great Western Extra Dry	13.00	7.00
7	Great Western Sparkling Burgundy	13.00	7.00

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No.		Bottle	½ Bottle
	AUSTRIA		
47	Pinot Blanc, Klosterkeller Siegendorf	$ 7.00	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.00	
	CALIFORNIA		
8	Chablis, Charles Krug	6.50	3.50
14	Johannisberg Riesling, Robert Mondavi	13.00	
17	Monterey Chablis, Almadén	6.50	
31	Chardonnay, Almadén	9.50	
33	Rhine, Taylor California Cellars	6.00	
36	Chenin Blanc, Robert Mondavi	13.00	
45	Light Chablis, Taylor California Cellars	6.00	
	FRANCE		
16	Pinot Chardonnay, Nicolas	10.50	
21	Vouvray, Nicolas	9.00	
	ITALY		
2	Bianco, Castel Ruboun	$5.50	
11	Sauvignon Blanc, Tenuta S. Anna	8.00	
12	Soave, Bolla	8.00	4.50
13	Trebbiano, Corovin	5.00	
15	Verdicchio, Bianchi	6.50	
	GERMANY		
10	Blue Nun, Sichel	8.50	5.00
18	Bernkastel Riesling, The Bishop of Riesling	8.00	
	NEW YORK STATE		
32	Taylor Chablis	5.50	
	PORTUGAL		
34	Lancer's Vinno Branco	7.50	4.50

RED WINE

No.		Bottle	½ Bottle
	AUSTRIA		
54	Pinot Noir, Klosterkeller Siegendorf	$ 7.00	
	CALIFORNIA		
35	Burgundy, Taylor California Cellars	6.00	
42	Cabernet Sauvignon, Almadén	9.50	
53	Zinfandel, Almadén	7.00	
	FRANCE		
40	Beaujolais Villages, Louis Jadot	$10.00	6.00
	ITALY		
4	Lambrusco, Castel Ruboun	5.50	3.50
20	Valpolicella, Bolla	8.00	4.50
29	Cabernet Riserva, Tenuta S. Anna	8.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Light Rose, Taylor California Cellars	$ 6.00	
	FRANCE		
26	Rose d'Anjou, Nicolas	6.00	
	NEW YORK STATE		
39	Lake Country Pink, Taylor	$ 5.50	
	PORTUGAL		
50	Lancer's Vin Rose	7.50	4.50

SHERRY

No.		Bottle
	NEW YORK STATE	
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	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	10.00

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POPS CONDUCTORS



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)
1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892
1893 Timothee Adamowski
1894
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)
1900 Max Zach, Gustav Strube

(Symphony Hall)
1901
1902 Max Zach, Gustav Strube
1903
1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906 Timothee Adamowski, Max Zach, Gustav
1907 Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
1910
1911 Gustav Strube, André Maquarre
1912
1913 Otto Urack, André Maquarre,
1914 Clement Lenorn
1915 André Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, Andr Maquarre; autumn season, Josef Pasternack
1917 André Maquarre, Agide Jacchia
1918—1926 Agide Jacchia
1927—1929 Alfredo Casella
1930—1979 Arthur Fiedler
Since January 1980 John Williams

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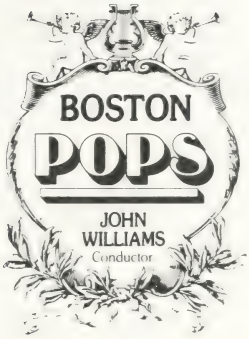
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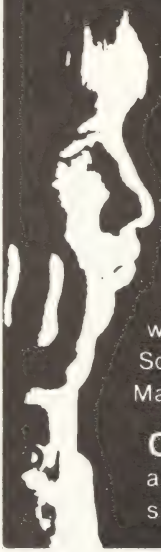
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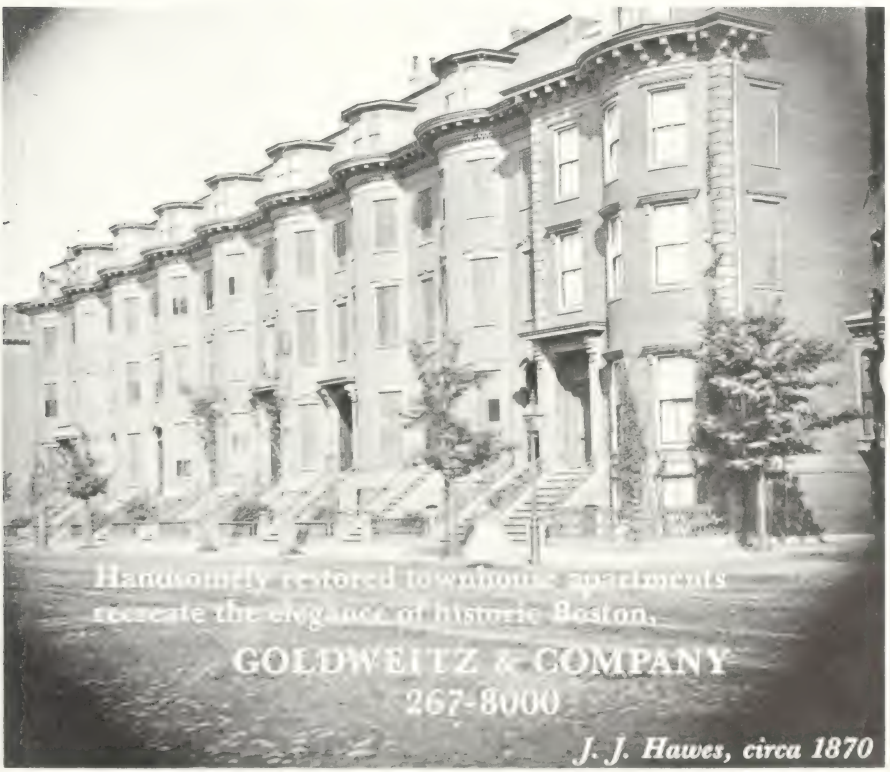
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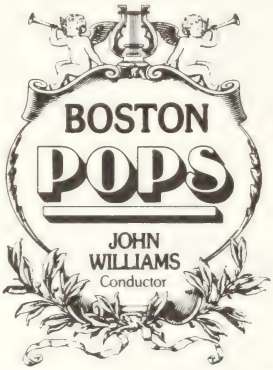
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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-43
Menu 47
Wine List 49
Beer and Ale 51

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Associate Conductor

First Violins
Emanuel Borok
Concertmaster
Leo L. Beranek Chair
Max Hobart
Edward and Bertha C. Rose Chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum

Violas
Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Timothy Pitts

Flutes
Fenwick Smith
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich
William Caballero

Trumpets
Andre Côme
Peter Chapman
Timothy Morrison
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Walter Brauer

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison

Stage Coordinator
Cleveland Morrison

*Participating in a system of rotated seating within each string section.

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures),* and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops,* was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

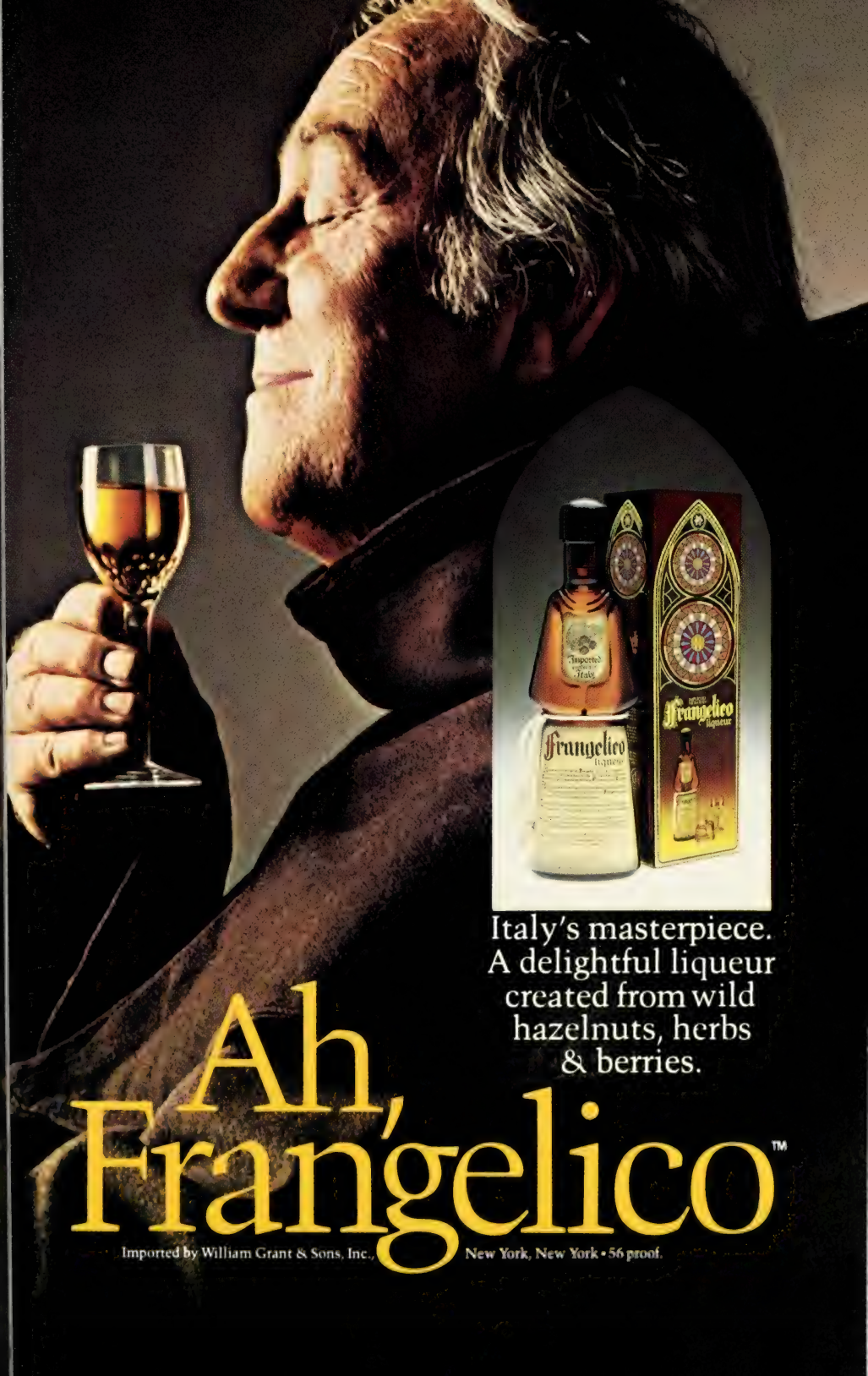
Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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THE BOSTON POPS

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

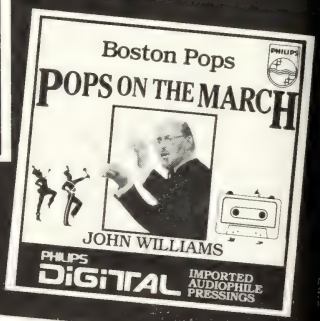
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

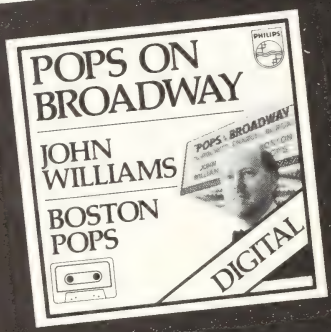
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

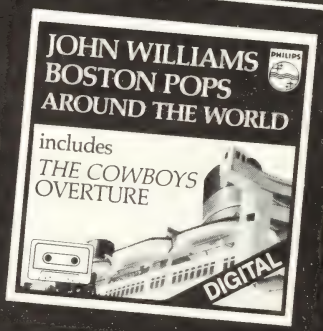
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CANDIDE OVERTURE

Leonard Bernstein (b. 1918)

Candide, a musical based on Voltaire's satirical short novel, opened on Broadway on 1 December 1956. At the time it was regarded as a noble failure when it closed after only 73 performances; certainly there were dramatic problems with the shape of the show, and it took a completely rewritten and restaged version nearly two decades later to become a real popular success. Yet few musicals have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily-cobbled-together potpourri of songs that were designed to be the hit numbers. This bright and sassy overture quickly assumed a life of its own as a concert piece of the lighter sort.

DIVERTIMENTO FOR ORCHESTRA

Leonard Bernstein (b. 1918)

Bernstein's Divertimento grew out of a commission from the Boston Symphony Orchestra to write a march that would open the orchestra's 100th year. The composer decided to base the theme of his march on the pitches *B* and *C* (to signify Boston Centennial) and created what is now the first movement, "Sennets and Tuckets" (the title is a Shakespearean term for fanfares). But more transformations of the two-note germ occurred to him, and he decided to expand on the original idea with a series of short movements—some scarcely a minute long—largely in popular styles (thus paying tribute to the Boston Pops, the orchestra that played the first symphonic concert that Bernstein attended as a child). The remaining movements ("Waltz" for strings; "Mazurka" for double-reed woodwinds; a "Samba"; a quirky "Turkey Trot"; the mysterious "Sphinxes"; a "Blues" for brass and percussion; and the final march "The BSO Forever") allow each family of instruments to shine in turn, while at the same time they contain sly allusions to famous passages in the orchestral repertory. The title of the final march, of course, refers obliquely to the most famous march of John Philip Sousa, which, over the years, came to be almost synonymous with the Boston Pops.

PROMENADE OVERTURE

John Corigliano (b. 1938)

It is customary to celebrate major anniversaries at the Boston Symphony by commissioning new compositions from important composers. For the orchestra's centennial, in 1981, twelve new works were commissioned. And as a new feature this time, some of them were specifically commissioned for the component parts of the Boston Symphony. John Corigliano's *Promenade Overture* resulted from the commission for the Boston Pops; it was first performed in the Pops season of 1981. Corigliano designed his piece as a concert-opener and found inspiration, after a fashion, in Haydn's "Farewell" Symphony—turned around! Corigliano's piece begins with Haydn's closing phrase played backwards, and therein lies his own musical joke.

THE SORCERER'S APPRENTICE

Paul Dukas (1865-1935)

It is hard to listen to Paul Dukas's most famous work, the brilliantly conceived and executed orchestral scherzo *The Sorcerer's Apprentice* (composed and first performed in 1897) without thinking of Mickey Mouse and the animated sequence attached to this music in Disney's *Fantasia*. But there is no harm in that, since the Disney sequence closely follows the events of a satirical ballad by Goethe from which the music derives, a tale in which the impatient apprentice to a powerful magician learns the hard way that he is not yet the full master of his craft. Dukas's music, however, shows an extraordinary mastery in developing the theme of his scherzo, which grows progressively more animated yet remains taut in its construction and dazzling in its orchestral color.

TRIUMPHAL MARCH, from *AÏDA*

Giuseppe Verdi (1813-1901)

Aïda, an opera set on the banks of the Nile in ancient times, was commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal. Verdi completed the score in the autumn of 1870, but the outbreak of the Franco-Prussian War forced a delay in the production because the stage sets, which were built in Paris, were trapped there by the German siege! The premiere finally took place on 24 December 1871. From that day to this, *Aïda* has remained among the four or five most popular operas in the entire repertory, owing to Verdi's masterful ability to translate the deepest human emotions into compelling music. At the same time, Verdi was aware that this opera was to be a festival work on a grand scale, and he allowed plenty of opportunity for spectacle. Visually the most grandiose moment comes in the second act, when the Egyptian army, having returned victorious from war, brings on a procession of captured Ethiopian soldiers, animals, and booty, all to the brassy tune of one of the great operatic marches.

SELECTIONS from *AIN'T MISBEHAVIN'*

Thomas "Fats" Waller (1904-1943) and others, arr. Richard Hayman

The ebullient, brilliantly talented, fast-living Thomas "Fats" Waller made his mark as a triple-threat: composer, pianist, and singer-personality. The great Broadway success of the revue named after his most famous song revived a number of tunes connected with Fats in one way or another. This medley of tunes from the show includes three of his own songs ("Honeysuckle Rose," "I've got a feeling I'm falling," and the title song), as well as tunes by Fred E. Ahlert ("I'm gonna sit right down and write myself a letter" and "Mean to me"), Jimmy McHugh ("I can't give you anything but love, baby"), Billy Mayhew ("It's a sin to tell a lie") and Hoagy Carmichael ("Two sleepy people"). From Broadway, Hollywood, and Tin Pan Alley, Fats Waller found the songs that he performed in his own inimitable style, making them as much a part of himself as the ones he composed.

"HEY, LOOK ME OVER" from *WILDCAT*

Cy Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me, Sweet Charity, Seesaw, I Love My Wife, On the 20th Century,* and *Barnum.*) In *Wildcat*, everybody's

favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

CONCERTO IN B MINOR FOR FOUR VIOLINS AND ORCHESTRA

Antonio Vivaldi (1678-1741)

Antonio Vivaldi, the "red-headed priest," composed an incredible number of works, including no fewer than 220 violin concertos! Obviously he was a fluent composer, and one who worked at top speed. But he had the gift of creating pregnant themes and energetic rhythms that quickly made him one of the most famous and widely imitated composers all over Europe (though this failed to last his entire lifetime—he died in poverty and largely forgotten). But when his music first began to be published, the effect was so overwhelming that it swept from the tip of the Italian boot up to England and Scandinavia. One of the composers who learned a good deal from Vivaldi was a German whose fame never spread much beyond his immediate area in his own lifetime—J.S. Bach. Bach was so taken with Vivaldi's work that he copied it and rearranged it for purposes of study. He converted the present four-violin concerto into a concerto for four harpsichords, and after Vivaldi was forgotten, Bach got the credit for writing the piece. Only when scholars realized that those "Bach" concertos were really transcriptions of pieces by a long-forgotten Italian did Vivaldi's stock start to rise again. The interplay of the four solo instruments in this concerto illustrates his highly refined ear for instrumental sonorities.

THE BARBER OF SEVILLE OVERTURE

Gioacchino Rossini (1792-1868)

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life in Rome on 15 December 1815 as a notable fiasco, though it recovered soon enough to circle the world and remain with us imperishably. One of the legends of that catastrophic opening night was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* (as the opera was originally called), threw it out, and instead used an overture that had already served him for *Aurelian in Palmira* (Milan, December 1813) and again for *Elizabeth, Queen of England* (Naples, October 1815). Actually, he probably never wrote the supposed original overture for *The Barber of Seville* (he was notoriously lazy, a fact which he cheerfully admitted). And the overtures to *Aurelian* and *Elizabeth* are not quite identical, though they are different orchestrations of the same piece. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

continued on page 45

References furnished on request



Aspen Music School
and Festival
Dickran Atamian
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
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Aaron Copland
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THE BOSTON POPS ORCHESTRA

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HARVARD 25th REUNION NIGHT

Candide Overture — Bernstein

Sing God a Simple Song, from *Mass* — Bernstein

Divertimento for Orchestra — Bernstein
(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities; world premiere given by the Boston Symphony Orchestra on 25 September 1980)

I. Sennets and Tuckets
II. Waltz
III. Mazurka
IV. Samba
V. Turkey Trot
VI. Sphinxes
VII. Blues
VIII. March: "The BSO Forever"

INTERMISSION

Promenade Overture — Corigliano
(commissioned by the Boston Symphony Orchestra for its centennial and sponsored in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

The Sorcerer's Apprentice — Dukas

INTERMISSION

Selections from *Gigi* — Loewe-Bennett
The Night They Invented Champagne—Gigi—
Waltz at Maxim's—I'm Glad I'm Not Young Anymore—
The Parisians—Say a Prayer for Me Tonight—
Thank Heaven for Little Girls

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Theme from *Sesame Street* — Raposo

Sing — Raposo

Theme from *Star Trek, (The Movie)* — Goldsmith

Flying Theme, from *E.T. (The Extra-Terrestrial)* — Williams

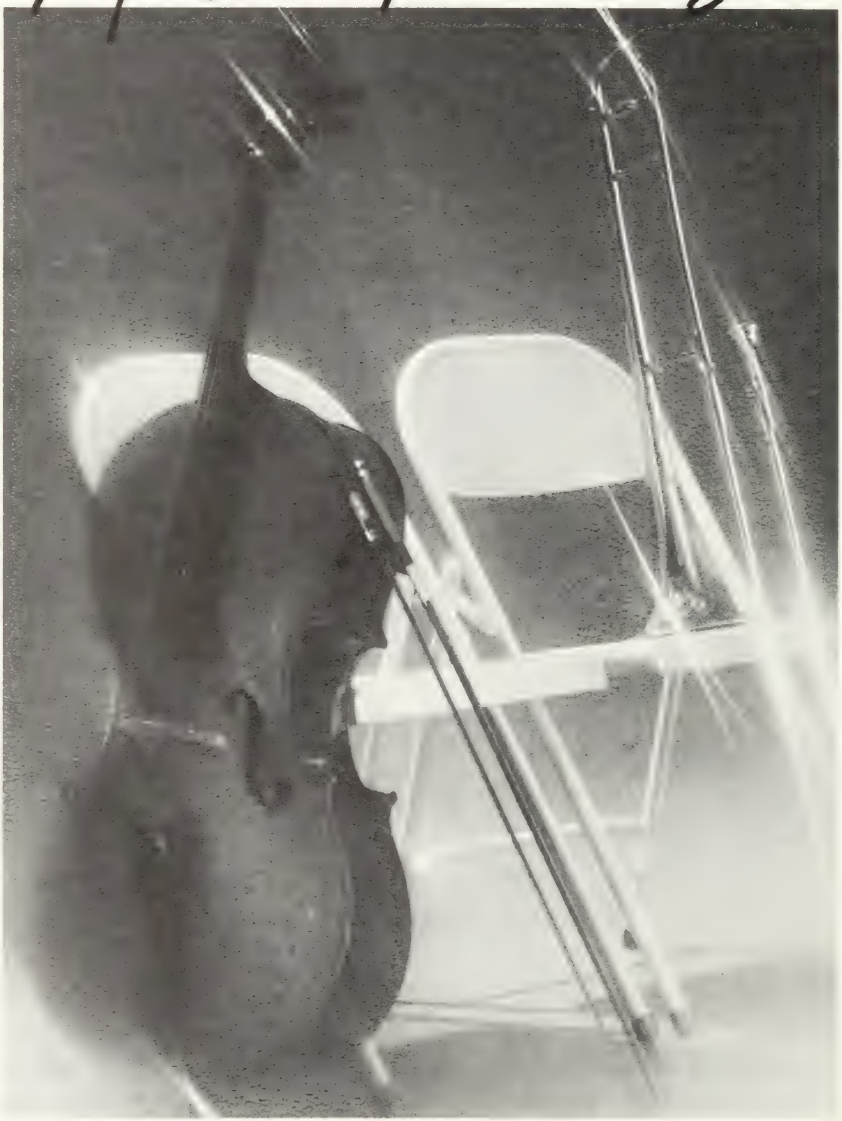
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Harvard! Harvard! Harvard! Harvard! Harvard! Harvard!
Harvard! Harvard! Harvard!

Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng.
And with blessings surrender thee o'er.
By these festival rites, from the age that is past,
To the age that is waiting before
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! Star of their night!
Calm rising thro' change and thro' storm!





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HARRY ELLIS DICKSON conducting

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Triumphal March, from *Aïda* — Verdi

Der Freischütz Overture — Weber

Intermezzo, from *Cavalleria Rusticana* — Mascagni

Suite from *Gaîté Parisienne* — Offenbach
Overture—Allegro brillante—Polka—Galop—
Valse—March—Can-Can—Finale

INTERMISSION

Little Fugue in G-Minor — Bach-Cailliet

Concerto No. 2 in D-minor for Violin and Orchestra, Op. 22 — Wieniawski
Allegro moderato
Romance
Allegro con fuoco—Allegro moderato (à la zingara)
MAGDALENA SUCHECKA

INTERMISSION

Selections from *Ain't Misbehavin'* — arr. Hayman
I'm Gonna Sit Right Down and Write Myself a Letter—
I Can't Give You Anything But Love—Mean to Me—
Honeysuckle Rose—I've Got a Feeling I'm Falling—
It's a Sin to Tell a Lie—Two Sleepy People

The Flying Theme, from *E.T. (The Extra-Terrestrial)* — Williams

Hey, Look Me Over — Coleman-Mason

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Magdalena Suchecka

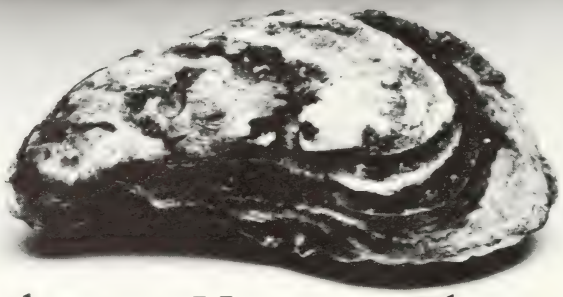
Born in Gdansk, Poland to a family of musicians, Magdalena Suchecka is a 1980 honors graduate of the Warsaw Academy of Music where she was a student of Stefan Herman and Krzysztof Jakowicz.

Ms. Suchecka gave her first solo performance at the age of fourteen and since then has toured extensively throughout Europe. She also made several radio and television appearances in her native Poland and abroad.

She was winner of the First Prize at the National Young Artists' Competition in Lublin, Poland, and the Third Prize at the International Young Artists' Competition in Paris in 1975. She is a laureate of the 1981 Wieniawski competition, and in 1976 and 1980, she was awarded the First and Second Prizes, respectively, for a world premiere of solo violin sonatas by Ivo Petric and Andras Borgulya, written especially for the International Composers' Competition held in Poznań, Poland. Currently, she is a student of Roman Totenberg at Boston University.



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Entrance of the Guests, from *Tannhäuser* — Wagner

Selections from *The Nutcracker*, Op. 71 — Tchaikovsky
- Overture
- March
- Dance of the Sugarplum Fairies
- Dance of the Mirlitons
- Waltz of the Flowers

Roman Carnival Overture — Berlioz

INTERMISSION

Concerto in B Minor for Four Violins, Strings and Cembalo, F. IV, n. 10 — Vivaldi
- Allegro
- Largo
- Allegro

GERALD ELIAS
SHEILA FIEKOWSKY
RONON LEFKOWITZ
JOSEPH McGAULEY

The Sorcerer's Apprentice — Dukas

INTERMISSION
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Excerpts from *E.T. (The Extra-Terrestrial)* — Williams

When You Wish Upon a Star, from *Pinocchio* — Harline-Mason

Theme from *The Twilight Zone* — Herrmann-Phillips

Theme from *Battlestar Gallactica* — Phillips/Larson

Arise Ye Sons of M.I.T. — Wilbur '26

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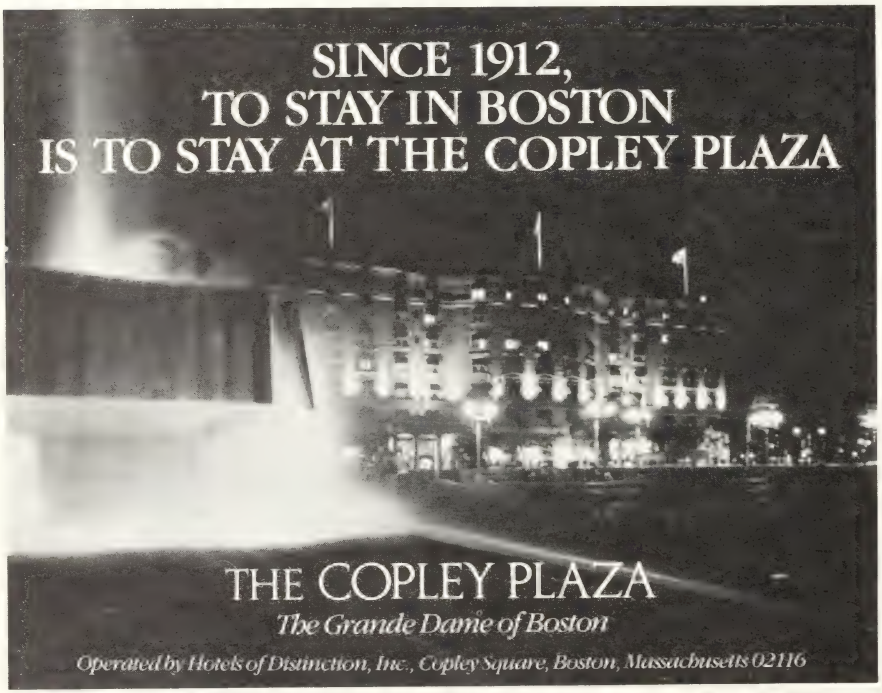
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Gerald Elias

Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975, after attending Oberlin College and graduating from Yale University. He began his private studies at eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School, Gerald Gelbloom, and BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad, including solo performances with the Boston Pops. A 1973 Berkshire Music Center fellow at Tanglewood, he is currently a faculty member at the Boston University Tanglewood Institute. He and violinist Ronan Lefkowitz have performed frequently as a violin duo throughout the six years that they have been colleagues in the Boston Symphony Orchestra.

For a biography of Sheila Fiekowsky please see page 35.

For a biography of Ronan Lefkowitz please see page 52.

SEIJI OZAWA TO LEAD BOSTON SYMPHONY IN SPECIAL OPENING NIGHT GALA CONCERT SEPTEMBER 28 IN SYMPHONY HALL

BSO Music Director Seiji Ozawa will conduct the Boston Symphony Orchestra in an Opening Night Gala on Wednesday, September 28, 1983 celebrating the orchestra's 103rd season. Itzhak Perlman will appear as soloist for Mendelssohn's Violin Concerto and Sarasate's "Zigeunerweisen." The program for the special Symphony Hall gala will also include Berlioz's "Waverley" Overture and Bizet's "Carmen" Suite. Tickets to this non-subscription concert are currently on sale exclusively to BSO subscribers and to Friends of the Boston Symphony, with public sale beginning after Labor Day in September.

The concert will be followed by an elegant gourmet black-tie dinner in Symphony Hall. The concert itself will begin at 6:30 P.M.

Chairmen of the Opening Night Gala are Mrs. Lewis S. Dabney and Mrs. Michael H. Davis; members of the Committee include Mrs. Weston W. Adams, Ms. Victoria L. Danberg, Ms. Phyllis Dohanian, Mrs. Ray A. Goldberg, Mrs. Douglas Hall, Mrs. Richard E. Hartwell, Mrs. Carl Koch, Mrs. August R. Meyer, Mrs. Suzanne L. Read, Mrs. Robert E. Siegfried, and Mrs. Ralph Sorenson.

Dinner and concert tickets are $150 per person. Dinner reservations are limited to 500 persons. Tickets for the concert are priced at $100, $75, $50, and $25.

For more information on this special, non-subscription event, please call the Friends' Office at Symphony Hall, (617) 266-1492.

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Friday evening, June 10, 1983 at 8

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Entrance of the Guests, from *Tannhäuser* — Wagner

Clair de lune — Debussy

Masquerade Suite — Khachaturian
- Waltz
- Nocturne
- Mazurka
- Romance
- Galop

INTERMISSION

Selections from *The Nutcracker*, Op. 71 — Tchaikovsky
- Overture
- March
- Dance of the Sugarplum Fairies
- Dance of the Mirlitons
- Waltz of the Flowers

Variations on a Rococo Theme for Violoncello and Orchestra, Op. 33 — Tchaikovsky
EDUARD GULABYAN

INTERMISSION

Hayr Mehr (The Lord's Prayer)

Excerpts from *Return of the Jedi* — Williams
- Parade of the Ewoks
- Luke and Leia
- Jabba the Hutt
- The Forest Victory

When the Saints Go Marchin' In — Trad.-May-Williams

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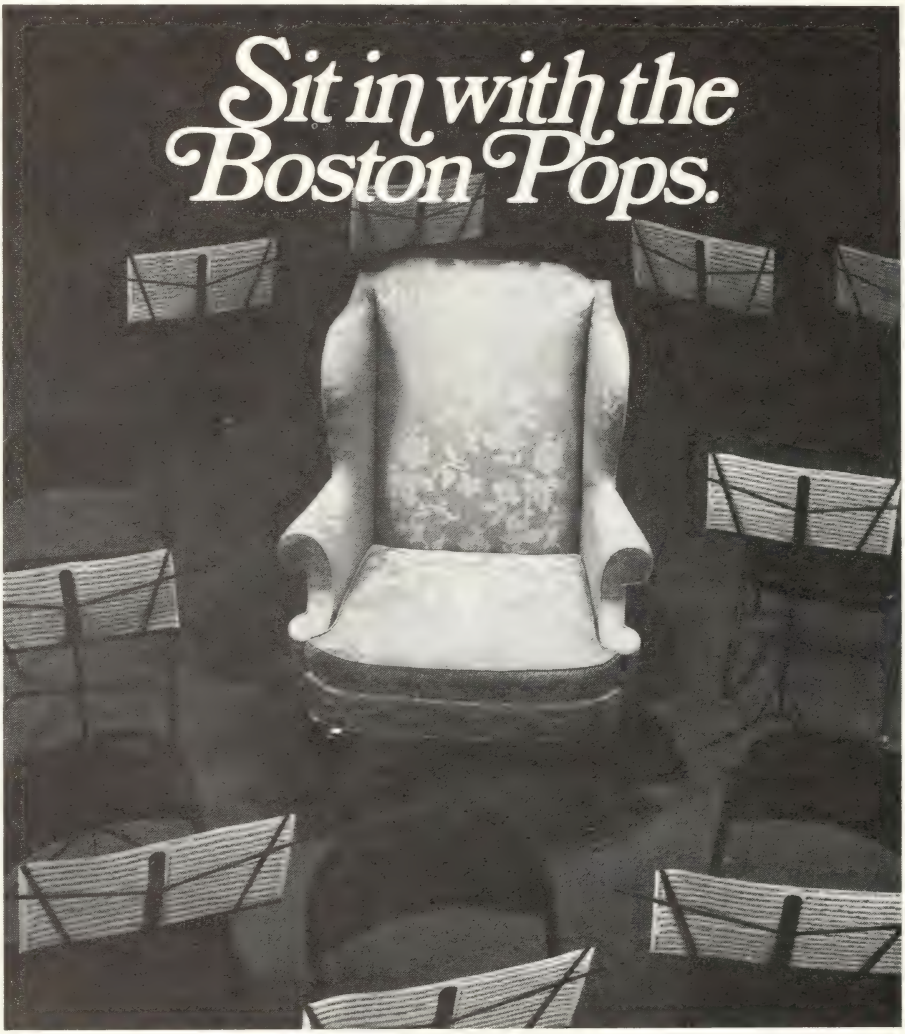


Eduard Gulabyan

Born in Yerrevan, Armenia, U.S.S.R., Eduard Gulabyan earned both his master's and doctoral degrees at the Tchaikovsky State Conservatory where he studied with Mstislav Rostropovich. He has appeared in recital and as soloist with many of the Soviet Union's major orchestras including the Moscow Philharmonic, the National Concert Organization, the Moscow Chamber Orchestra of which he was principal cellist, and the Armenian State Symphony Orchestra with whom he made his debut at the age of 16.

Mr. Gulabyan immigrated to the United States in 1979 and has been principal cello of the Syracuse Symphony Orchestra for two years. In addition to performances with that orchestra, he has appeared in recital with Syracuse Symphony music director Christopher Keene, with Calvin Custer, with pianist Erna Gulabyan, and with the chamber music ensemble of the New York Philharmonic at the Chautauqua Festival, the Caramoor Festival, and in Palm Beach, Florida. Other recitals include those at the San Francisco Conservatory, the summer music festival at Skaneateles, New York, and many throughout New York State. This past March he also appeared with Erna Gulabyan at Carnegie Recital Hall.

Mr. Gulabyan is on the music faculty at Syracuse University School of Music and is cellist of the Syracuse Symphony Onondaga Quartet. This evening's performance marks his debut with the Boston Pops Orchestra.



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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Saturday evening, June 11, 1983 at 8

WCRB NIGHT

Candide Overture — Bernstein

Sing God a Simple Song, from *Mass* — Bernstein

Divertimento for Orchestra — Bernstein

(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities; world premiere given by the Boston Symphony Orchestra on 25 September 1980)

I. Sennetts and Tuckets
II. Waltz
III. Mazurka
IV. Samba
V. Turkey Trot
VI. Sphinxes
VII. Blues
VIII. March "The BSO Forever"

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Concerto in B Minor for Four Violins, Strings and Cembalo, F IV, n. 10 — Vivaldi

Allegro
Largo
Allegro

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SHEILA FIEKOWSKY
RONAN LEFKOWITZ
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The Sorcerer's Apprentice — Dukas

INTERMISSION

Excerpts from *Return of the Jedi* — Williams

Parade of the Ewoks
Luke and Leia
Jabba the Hutt
The Forest Victory

When You Wish Upon a Star, from *Pinocchio* — Harline-Mason

In the Mood — Garland-Miller-Osser

The Flying Theme, from *E.T. (The Extra-Terrestrial)* — Williams

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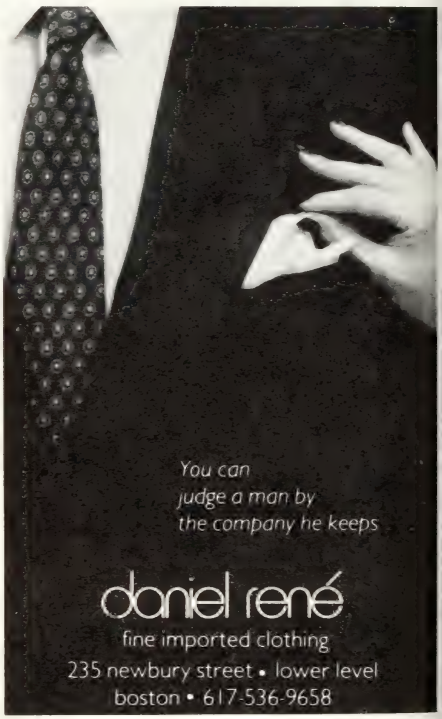
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For a biography of Gerald Elias please see page 27.



Sheila Fiekowsky

Born in Detroit, Michigan, Sheila Fiekowsky began studying violin at age nine with Emily Mutter Austin of the Detroit Symphony Orchestra. She was soloist with the Detroit Symphony when she was sixteen, and won the National Federation of Music Clubs Biennial Award that same year. Ms. Fiekowsky attended the Curtis Institute of Music, where she was a student of Ivan Galamian. She continued her studies with Joseph Silverstein at Yale University where she received her masters degree in music in 1975, the same year she became a member of the Boston Symphony Orchestra.

She has been heard in recital and as soloist with many Boston area orchestras, including the Newton, Brockton, and North Shore symphonies, and the Mystic Valley Chamber Orchestra.

Her chamber music experience includes performances at the Norfolk and Marlboro music festivals, and she has made numerous appearances in the New England area including the Berkshire Museum, Mechanics Hall, St. Paul's School, The Harvard Musical Association, Brandeis University, Boston University, and the Prelude concerts at Symphony Hall. As first violin of the Cambridge String Quartet, Ms. Fiekowsky was invited to Fairbanks, Alaska, in 1981 to perform and teach chamber music. She is currently concertmaster of the Newton Symphony Orchestra.

For a biographies of Ronan Lefkowitz and Joseph McGauley please see page 52.



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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, June 12, 1983 at 7:30

MICHAEL LANKESTER conducting

Trepak, from *The Nutcracker*, Op. 71 — Tchaikovsky

The Barber of Seville Overture — Rossini

Gymnopédie No. 3 — Satie

Suite No. 1 from *Carmen* — Bizet
- Prelude—Aragonaise
- Intermezzo
- Seguidilla
- The Dragoons of Alcala
- The Toreadors

INTERMISSION

Troika, from *Lieutenant Kijé*, Op. 60 — Prokofiev

Rhapsody on a Theme of Paganini, Op. 43 — Rachmaninoff
EDWARD NEWMAN

INTERMISSION

Selections from *My Fair Lady* — Loewe-Bennett
- I Could Have Danced All Night—
- On the Street Where You Live—Wouldn't It Be Loverly—
- Show Me—The Embassy Waltz—Get Me to the Church on Time—
- I've Grown Accustomed to Her Face—
- With a Little Bit of Luck—

Londonderry Air — Grainger

In the Mood — Garland-Miller-Hayman

The Trolley Song, from *Meet Me in St. Louis* — Blane-Salinger-Courage

Among those present: The Recuperative Center Association; University of Vermont, St. Michael's College, Vermont Technical College; Sigma Epsilon RHO Honor Society; Plymouth Church, Framingham; Att-Texins Recreation Association; Leominister Recreation Department; Exeter Recreation and Parks Department; Bridgewater-Raynham Citizens Scholarship Foundation; Nazareth Child Care Center; Temple Shalom of Newton Couples Club; Old South Union Church, M&M Club; St. James Parish-Salem, MA

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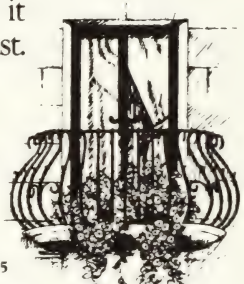
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Michael Lankester

Appointed associate conductor of the Pittsburgh Symphony Orchestra in 1982, Michael Lankester made his debut with that orchestra in 1980. He has since led the orchestra in Pops concerts in Heinz Hall, in numerous educational and community concerts, and in programs combining lectures and demonstrations for other community organizations.

Born in London, Mr. Lankester attended the Royal College of Music where he studied with Sir Adrian Boult. He was awarded a conducting scholarship in 1967, and founded Contrapuncti, a chamber orchestra with whom he gave many concerts in London and throughout Great Britain.

Mr. Lankester's guest conducting engagements have included those with the London Symphony, the BBC Orchestra, the Birmingham Symphony, the English Chamber Orchestra, and the London Mozart Players. In addition, he has conducted at the Sadler's Wells Opera, at the Aldenburgh, King's Lynn, Cambridge, and Cheltenham opera festivals, and has worked with a number of top British directors including Jonathan Miller, Franco Zeffirelli, and Peter Hall. As music director of the National Theater of Great Britain, he also worked with Sir Lawrence Olivier.

Last summer Mr. Lankester returned to England to conduct the BBC Scottish Orchestra. He conducted the Pittsburgh Symphony in Junefest '82, a celebration of the birthdays of Haydn and Stravinsky, and for two sets of subscription concerts during the 1982-83 season. He also serves as director of the orchestra's educational programs, its contemporary music series "Music Here and Now," and as music director of the Pittsburgh Youth Symphony.

Mr. Lankester has headed music and opera at the Royal College of Music and remains a member of the school's conducting staff.

For a biography of Edward Newman please see page 43.


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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Monday evening, June 13, 1983 at 7:30

MICHAEL LANKESTER conducting

Trepak, from *The Nutcracker*, Op. 71	Tchaikovsky
The Barber of Seville Overture	Rossini
Gymnopédie No. 3	Satie
Suite No. 1 from *Carmen*	Bizet
Prelude—Aragonaise	
Intermezzo	
Seguidilla	
The Dragoons of Alcala	
The Toreadors	

INTERMISSION

Troika, from *Lieutenant Kijé*, Op. 60	Prokofiev
Rhapsody on a Theme of Paganini, Op. 43	Rachmaninoff
EDWARD NEWMAN	

INTERMISSION

Selections from *My Fair Lady*	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—Wouldn't It Be Loverly—	
Show Me—The Embassy Waltz—Get Me to the Church on Time—	
I've Grown Accustomed to Her Face—	
With a Little Bit of Luck—	
Londonderry Air	Grainger
In the Mood	Garland-Miller-Hayman
The Trolley Song, from *Meet Me in St. Louis*	Blane-Salinger-Courage

Among those present: Arthur D. Little, Inc.; Pioneers of America-Thomas Sherwin Chapter; Suffolk University School of Management; Professional and Business Women's Lodge #2055; St. Pius X Parish of Manchester, NH; William H. Dolben and Sons; New England Telephone; Friends of Swampscott Public Library; New England Sights; Chelsea Arts Connection

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For a biography of Michael Lankester please see page 39.



Edward Newman

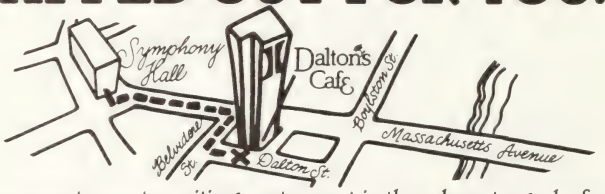
In addition to receiving the first prize at the 1979 Robert Casadesus International Piano Competition, Edward Newman has been a prizewinner at such prestigious international contests as the Gina Bachauer International Piano Competition, the University of Maryland International Piano Competition, the Concurso Internacional de Piano "Paloma O'Shea," and the Sydney International Piano Competition. He was also a semifinalist at the Van Cliburn International Piano Competition.

Mr. Newman has been performing since the age of four and made his orchestral debut at the age of seven. When he was twelve he was the youngest student ever accepted at the Aspen Music Festival, where he studied with Rosina Lhevinne. His performances have won acclaim in a number of cities throughout the United States as well as in Canada, France, Spain, Italy, the Netherlands, Poland, and Australia.

Mr. Newman has been a soloist with orchestras including the Baltimore and Utah symphonies, the Cleveland Orchestra, and L'Orchestre du Bordeaux, and has performed under the batons of Sergiu Comissiona, Pierre Dervaux, Sixten Ehrling and Lorin Maazel. Other solo engagements have included those with the conservatory orchestras of the Juilliard School, Georgetown University, the Cleveland Institute of Music and Catholic University.

Mr. Newman earned his bachelor's and master's degrees from the Juilliard School where his piano teachers were Charles Crowder, Adele Marcus, William Masselos, Lee Luvisi, and Gaby Casadesus.

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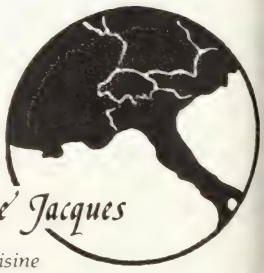
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continued from page 15

RHAPSODY ON A THEME OF PAGANINI, Opus 43

Sergei Rachmaninoff (1873-1943)

Rachmaninoff's last orchestral composition took as its basic material a thematic idea from one of Paganini's caprices for solo violin. This unprepossessing material, which might have been little more than an extravagant finger exercise, had already attracted the attention of a number of composers as the basis of a set of variations, beginning with Paganini himself and continuing with Liszt and Brahms. Rachmaninoff was not, it seems, afraid that all possible variations had already been discovered, because he began work on the theme again in 1934 and quickly composed one of his finest scores, by turns brilliant and dashing or songful and romantic, and even at times just a touch sardonic with the quotation of the Medieval *Dies irae* as a countermelody.

VARIATIONS ON A ROCOCO THEME FOR CELLO AND ORCHESTRA, Opus 33

Pyotr Ilyich Tchaikovsky (1840-1893)

Tchaikovsky, that impulsive and romantic Russian, held all his life a passion for the pellucid music of Mozart and the classical style of an earlier century. Thus, when distraught at the failure of his fourth opera, *Vakula the Smith*, he promptly lost himself in work and produced this pastiche of eighteenth-century style in a series of brilliant variations on a graceful theme that seems to be his own. At least, no one has yet identified any other source for the tune. When Liszt first heard the work at a festival in Wiesbaden in 1879, his reaction was highly gratifying to the self-doubting composer: "At last, music again!"

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6	Gancia Asti Spumante	$14.50	
	NEW YORK STATE		
5	Great Western Extra Dry	13.00	7.00
7	Great Western Sparkling Burgundy	13.00	7.00

WHITE WINE

No.		Bottle	½ Bottle
	AUSTRIA		
47	Pinot Blanc, Klosterkeller Siegendorf	$ 7.00	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.00	
	CALIFORNIA		
8	Chablis, Charles Krug	6.50	3.50
14	Johannisberg Riesling, Robert Mondavi	13.00	
17	Monterey Chablis, Almadén	6.50	
31	Chardonnay, Almadén	9.50	
33	Rhine, Taylor California Cellars	6.00	
36	Chenin Blanc, Robert Mondavi	13.00	
45	Light Chablis, Taylor California Cellars	6.00	
	FRANCE		
16	Pinot Chardonnay, Nicolas	10.50	
21	Vouvray, Nicolas	9.00	
	ITALY		
2	Bianco, Castel Ruboun	$5.50	
11	Sauvignon Blanc, Tenuta S. Anna	8.00	
12	Soave, Bolla	8.00	4.50
13	Trebbiano, Corovin	5.00	
15	Verdicchio, Bianchi	6.50	
	GERMANY		
10	Blue Nun, Sichel	8.50	5.00
18	Bernkastel Riesling, The Bishop of Riesling	8.00	
	NEW YORK STATE		
32	Taylor Chablis	5.50	
	PORTUGAL		
34	Lancer's Vinno Branco	7.50	4.50

RED WINE

No.		Bottle	½ Bottle
	AUSTRIA		
54	Pinot Noir, Klosterkeller Siegendorf	$ 7.00	
	CALIFORNIA		
35	Burgundy, Taylor California Cellars	6.00	
42	Cabernet Sauvignon, Almadén	9.50	
53	Zinfandel, Almadén	7.00	
	FRANCE		
40	Beaujolais Villages, Louis Jadot	$10.00	6.00
	ITALY		
4	Lambrusco, Castel Ruboun	5.50	3.50
20	Valpolicella, Bolla	8.00	4.50
29	Cabernet Riserva, Tenuta S. Anna	8.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Light Rose, Taylor California Cellars	$ 6.00	
	FRANCE		
26	Rose d'Anjou, Nicolas	6.00	
	NEW YORK STATE		
39	Lake Country Pink, Taylor	$ 5.50	
	PORTUGAL		
50	Lancer's Vin Rose	7.50	4.50

SHERRY

No.		Bottle
	NEW YORK STATE	
41	Taylor Cream Sherry	$ 5.50
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	10.00

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Ronan Lefkowitz

Born in Oxford, England, violinist Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. A graduate of Brookline High School and Harvard College, his teachers included Max Rostal, Gerald Gelbloom, Joseph Silverstein, and Szymon Goldberg. He was concertmaster and a frequent soloist with the Greater Boston Youth Symphony, and he was concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski at St. Moritz, Switzerland, in August 1969, when he won first prize as the most promising young violinist at the International Festival of Youth Orchestras. A 1972 winner of the Gingold-Silverstein Violin Prize at Tanglewood's Berkshire Music Center, Mr. Lefkowitz has made numerous recital appearances in the Boston area. Mr. Lefkowitz is a member of the Francesco String Quartet with his BSO colleagues Bo Youp Hwang, Robert Barnes, and Joel Moerschel.



Joseph McGauley

Following musical training in New York state and New England, Joseph McGauley joined the Boston Symphony Orchestra's violin section in 1978. While an undergraduate at SUNY, Albany, he was a member of the Albany Symphony Orchestra, and later, at Yale where he took his Master of Music degree, he performed with the New Haven Symphony. At Boston University as a doctoral candidate he was concertmaster of the Boston University Concert Orchestra which was awarded the silver medal at the Herbert von Karajan International Orchestral competition in Berlin.

In 1975 he received the Joseph Silverstein Prize at the Berkshire Music Center and was cited by the performance faculty of Boston University for the most outstanding performance by a string player. His teachers include Nathan Gottschalk and Joseph Silverstein.

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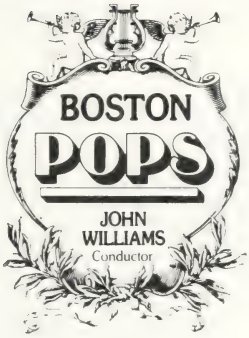


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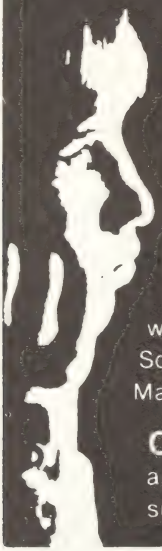
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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-43
Menu 47
Wine List 49
Beer and Ale 51
Pops Conductors 52

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BOSTON POPS

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON
Associate Conductor

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Emanuel Borok
Concertmaster
Leo L. Beranek Chair
Max Hobart
Edward and Bertha C. Rose Chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum

Violas
Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Timothy Pitts

Flutes
Fenwick Smith
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich
William Caballero

Trumpets
Andre Côme
Peter Chapman
Timothy Morrison
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Walter Brauer

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

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Alfred Robison

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Cleveland Morrison

*Participating in a system of rotated seating within each string section.

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures),* and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

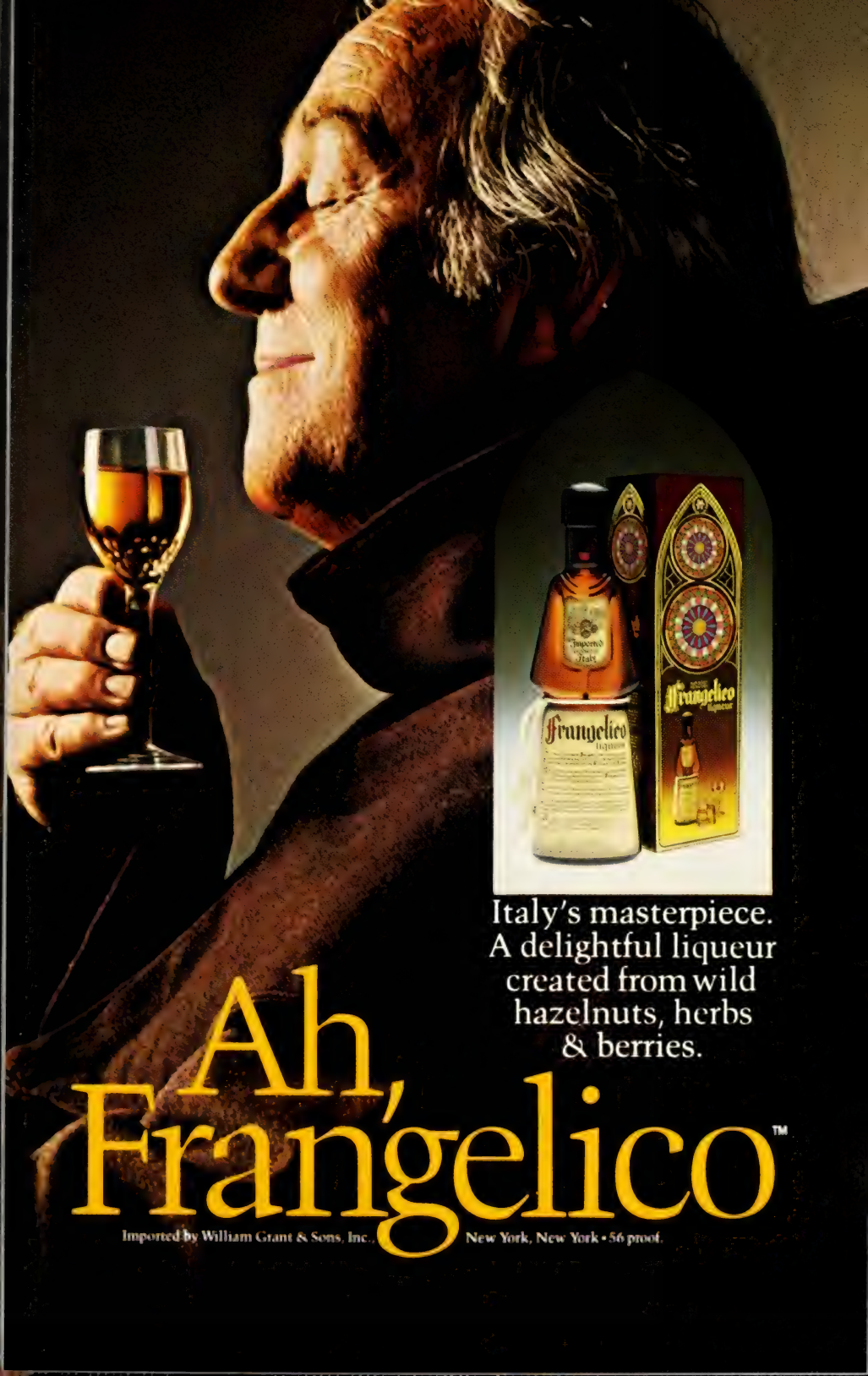
Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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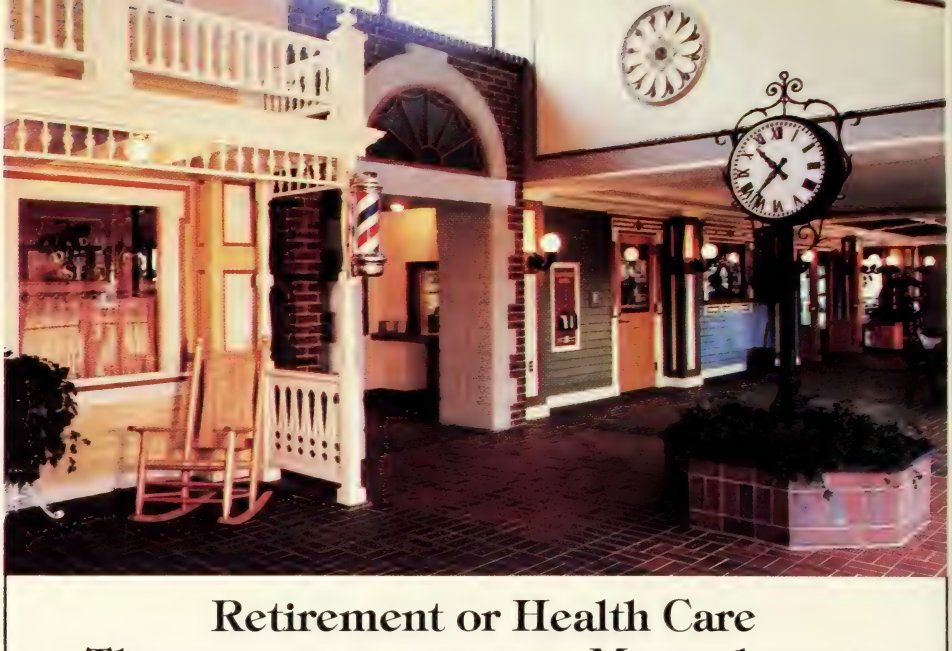
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THE BOSTON POPS

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

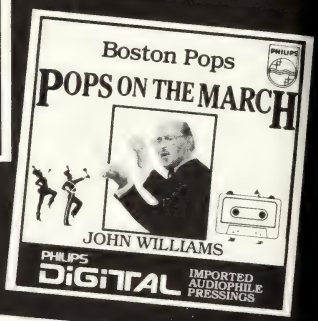
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

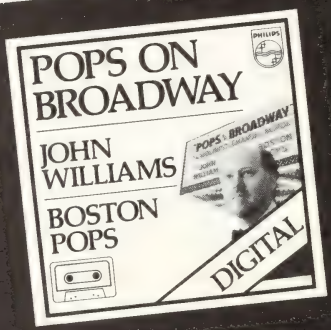
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

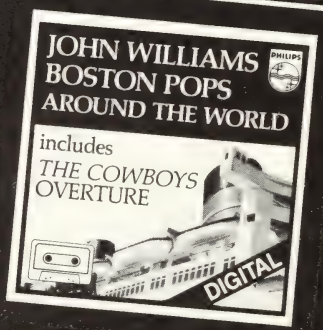
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SUITE FROM *THE LOVE FOR THREE ORANGES*, Opus 23

Sergei Prokofiev (1891-1953)

The Love for Three Oranges, Prokofiev's mordant and satirical fairy-tale opera, was based on an Italian story by Carlo Gozzi, composed in Russian, and given its first performance (in 1921) in a French translation before an English-speaking audience in Chicago! For years the opera was known more for its march (especially when it became the theme music for a radio series called "The FBI in Peace in War" back in the '40s) than for anything else, but it has been revived and performed with increasing frequency, even in English, so that the audience can enjoy the satire on the prince who can't laugh, and who is made to fall in love with three oranges, not to mention the intrusive singing "spectators" on the stage, who attempt to what kind of show they will be presented with, and whom the author dub the Comics, the Tragic, the Ridicules, and the Empty-Heads.

SYMPHONY-CONCERTO IN E MINOR FOR CELLO AND ORCHESTRA, Opus 125

Sergei Prokofiev (1891-1953)

Prokofiev had a tendency to revise and rewrite his earlier works. This piece started life as the Cello Concerto No. 1, composed between 1933 and 1938, and first performed in America by the Boston Symphony in 1940 (the composer had already made a few revisions then). But Prokofiev returned to the piece between 1950 and 1952, and it was different enough to justify calling it Cello Concerto No. 2. But it was published posthumously as "Symphony-Concerto," an indication that at each stage of revision the composer desired to increase the symphonic aspect of the work. The first movement is a kind of lyrical introduction to the whole work. The cello is without doubt the protagonist in the central, fast, movement, which is very elaborate and demanding. The finale produces variations on two main themes, both apparently related more or less distantly to folk melodies. The work ends in a display of brilliance.

A TRIBUTE TO DUKE ELLINGTON

arr. Ralph Burns (b. 1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the 'A' Train," "Mood Indigo," and "It don't mean a thing (if it ain't got that swing)."

WHEN THE SAINTS GO MARCHIN' IN

arr. Billy May

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that "When the saints go marchin' in" used to be played twice by black bands at funerals in New Orleans around 1900—slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to excesses of all kinds). The new introduction, which Berlioz christened with the name by which it is now known, was first performed with enormous success in 1844.

THE SORCERER'S APPRENTICE

Paul Dukas (1865-1935)

It is hard to listen to Paul Dukas's most famous work, the brilliantly conceived and executed orchestral scherzo *The Sorcerer's Apprentice* (composed and first performed in 1897) without thinking of Mickey Mouse and the animated sequence attached to this music in Disney's *Fantasia*. But there is no harm in that, since the Disney sequence closely follows the events of a satirical ballad by Goethe from which the music derives, a tale in which the impatient apprentice to a powerful magician learns the hard way that he is not yet the full master of his craft. Dukas's music, however, shows an extraordinary mastery in developing the theme of his scherzo, which grows progressively more animated yet remains taut in its construction and dazzling in its orchestral color.

SELECTIONS from *SOUTH PACIFIC*

Richard Rodgers (1902-1979)

James A. Michener's Pulitzer Prize-winning *Tales of the South Pacific* contains a series of short stories about the men and women stationed during World War II in that distant and exotic part of the world. Oscar Hammerstein II and Joshua Logan created a musical theater work based on two of those stories—"Our Heroine," which tells of the love of Nurse Nellie Forbush from Arkansas and the worldly-wise French planter Emile DeBecque and "Fo' Dolla'," which introduces the memorable Bloody Mary, who desires to marry her daughter to an American

officer. By interwining the fates of the characters in these two stories, and sprinkling the whole with a series of memorable Rodgers and Hammerstein songs, they created one of the most successful works in the history of the American theater, a Broadway show that dared to treat the recently ended war and to bring up the subject of racial tolerance. *South Pacific* capped one of Broadway's greatest seasons, 1948-1949, which had already seen Frank Loesser's first show, *Where's Charley?*, and Cole Porter's masterpiece *Kiss Me Kate*. The memorable performances of Mary Martin and Metropolitian opera basso Ezio Pinza are still recalled (via the original cast album) as highlights in the history of our musical theater. *South Pacific* ran nearly 2000 performances and went on to become only the second Broadway musical ever to win a Pulitzer Prize.

continued on page 31



References furnished on request



Aspen Music School
and Festival
Dickran Atamian
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
National Music Camp
Byron Janis
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Eugene Ormandy
Seiji Ozawa
Philadelphia Orchestra
André Previn
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NEW ENGLAND CHRYSLER PLYMOUTH
DEALERS ASSOCIATION NIGHT

Old Ironsides March — Middendorf

Roman Carnival Overture — Berlioz

Suite from *The Love of Three Oranges* — Prokofiev
- March
- Scherzo
- The Prince and the Princess
- The Ridiculous Fellows

INTERMISSION

Sinfonia concertante in E minor for Cello and Orchestra, Op. 125: — Prokofiev
- Andante
- Allegro giusto
- JOEL MOERSCHEL

INTERMISSION

Stars and Stripes Forever — Sousa
Conducted by Paul Keyhayias, 1983 Marathon Premium Winner

A Salute to Fred Astaire — arr. Courage
- Top Hat—The Carioca—
- Dancing in the Dark—I Won't Dance—
- The Continental

Three Big Band Classics
- String of Pearls — Gray-Miller-Hayman
- Snowfall — Thornhill-Hyman
- Sing, Sing, Sing — Goodman-Hyman

When the Saints Go Marchin' In — Trad.-May-Williams

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Joel Moerschel

Born in Oak Park, Illinois, Joel Moerschel began his cello studies at the Chicago Musical College where he studied with Karl Fruh. He was principal cello with the Chicago Civic Symphony and performed as soloist with the Oak Park Symphony and the Michigan City Symphony.

Mr. Moerschel earned a bachelor's degree and a performer's certificate at the Eastman School of Music where he was a student of Ronald Leonard. He was principal cello of the Eastman Philharmonia, the Corning Philharmonic, and played in the Rochester Philharmonic. In addition, he was the cellist for Musica Nova and the Eastman Honors String Quartet and appeared as soloist with the Rochester Philharmonic.

A cellist with the Wheaton Trio and Musica Viva, Mr. Moerschel is founder of the Francesco String Quartet, and has performed extensively as a recitalist and chamber musician in Boston, New York and the Midwest. Mr. Moerschel joined the Boston Symphony Orchestra in 1970, and is an instructor of cello at Wheaton and Wellesley Colleges.

SEIJI OZAWA TO LEAD BOSTON SYMPHONY IN SPECIAL OPENING NIGHT GALA CONCERT SEPTEMBER 28 IN SYMPHONY HALL

BSO Music Director Seiji Ozawa will conduct the Boston Symphony Orchestra in an Opening Night Gala on Wednesday, September 28, 1983 celebrating the orchestra's 103rd season. Itzhak Perlman will appear as soloist for Mendelssohn's Violin Concerto and Sarasate's "Zigeunerweisen." The program for the special Symphony Hall gala will also include Berlioz's "Waverley" Overture and Bizet's "Carmen" Suite. Tickets to this non-subscription concert are currently on sale exclusively to BSO subscribers and to Friends of the Boston Symphony, with public sale beginning after Labor Day in September.

The concert will be followed by an elegant gourmet black-tie dinner in Symphony Hall. The concert itself will begin at 6:30 P.M.

Chairmen of the Opening Night Gala are Mrs. Lewis S. Dabney and Mrs. Michael H. Davis; members of the Committee include Mrs. Weston W. Adams, Ms. Victoria L. Danberg, Ms. Phyllis Dohanian, Mrs. Ray A. Goldberg, Mrs. Douglas Hall, Mrs. Richard E. Hartwell, Mrs. Carl Koch, Mrs. August R. Meyer, Mrs. Suzanne L. Read, Mrs. Robert E. Siegfried, and Mrs. Ralph Sorenson.

Dinner and concert tickets are $150 per person. Dinner reservations are limited to 500 persons. Tickets for the concert are priced at $100, $75, $50, and $25.

For more information on this special, non-subscription event, please call the Friends' Office at Symphony Hall, (617) 266-1492.



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NAVY NIGHT

Old Ironsides March — Middendorf
dedicated to the memory of Captain J. Richard Lamere, U.S.N.R.

Roman Carnival Overture — Berlioz

Suite from *The Love of Three Oranges* — Prokofiev
March
Scherzo
The Prince and the Princess
The Ridiculous Fellows

INTERMISSION

Concertino in E-flat Major for Clarinet and Orchestra, Op. 26 — Weber
RUSSELL A. LANDGRABE, MUCM, USN

The Sorcerer's Apprentice — Dukas

INTERMISSION

A special presentation will be made during the second intermission

Midway March — Williams

Selections from *South Pacific* — Rodgers-Anderson
I'm Gonna Wash That Man Right Outa My Hair—
Bali H'ai—Happy Talk—Some Enchanted Evening—
I'm in Love with a Wonderful Guy

By the Sea — Woodbury

A Salute to the Armed Forces — arr. Bodge

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Russell Landgrabe

Master Chief Musician Russell Landgrabe is principal clarinetist with the United States Navy Band in Washington, D.C.

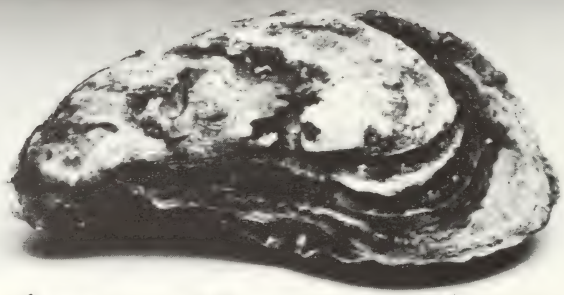
He joined the Navy Band in July 1959 following a tour of duty with the United States Army Band in Fort Myer, Virginia.

A native of Cleveland, Ohio, Master Chief Landgrabe began playing the clarinet at the age of thirteen. He later studied with Mr. James Rettew of the Cleveland Symphony Orchestra. He is also a protégé of French clarinetist Daniel Bonade, and has served as clinician and recording artist for Mr. Bonade.

Master Chief Landgrabe received a bachelor of music degree in clarinet at the Cleveland Institute of Music in 1955. His professional experience includes performing with the Cleveland Philharmonic, the Western Reserve University Orchestra, the Cleveland Pops Orchestra and the Ballet Russe Orchestra. He has also served as clarinet instructor at the Cleveland Institute and is presently a professor of clarinet at the Washington Musical Institute.



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HARRY ELLIS DICKSON conducting

NORTHEASTERN UNIVERSITY NIGHT

Washington Post March	Sousa
Poet and Peasant Overture	Suppé
Serenade	Schubert
Suite from *The Water Music*	Handel
Allegro	
Air	
Allegro deciso	

INTERMISSION

Concerto No. 1 in D-flat Major for Piano and Orchestra, Op. 10 (in one movement)	Prokofiev
DAVID DEVEAU	
Tales from the Vienna Woods Waltzes, Op. 325	Strauss

INTERMISSION

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Hey, Look Me Over	Coleman-Hayman
Selections from *My Fair Lady*	Loewe-Hayman
Get Me to the Church on Time—	
Wouldn't It Be Loverly—	
I've Grown Accustomed to Her Face—	
I Could Have Danced All Night—	
On the Street Where You Live—	
The Rain in Spain—With a Little Bit of Luck	
Memory, from *Cats*	Webber-Knight
When the Saints Go Marchin' In	Trad.-Williams

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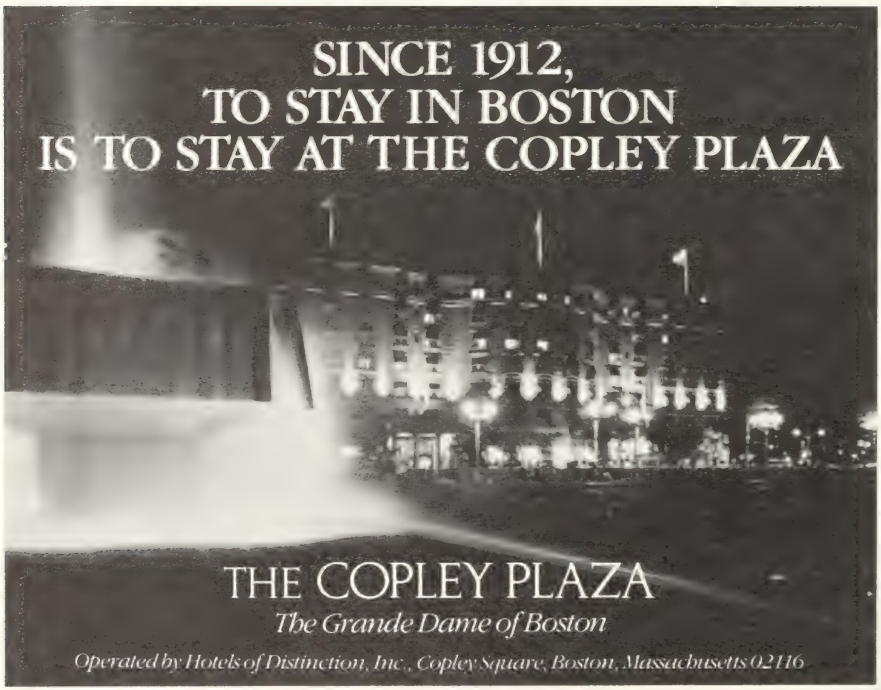
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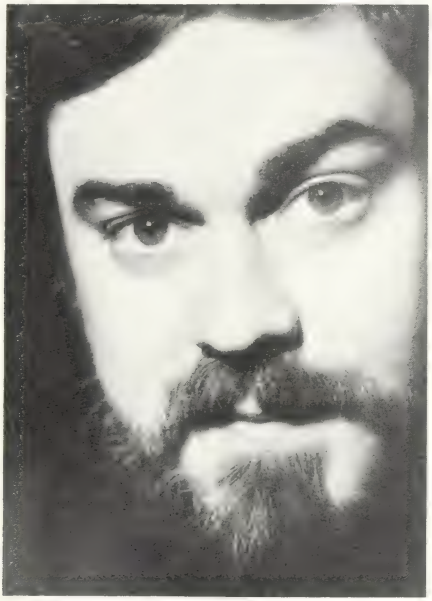
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David Deveau

Pianist David Deveau has performed extensively throughout the United States and in Europe as recitalist, soloist with major orchestras, and as a chamber musician. His recent engagements include appearances with the Houston and St. Louis symphonies, L'Orchestre du Capitol de Toulouse, and the Juilliard Orchestra. During the 1980-81 season he was a soloist with the Handel & Haydn Society, and in October 1981 he performed a Mozart piano concerto with the Pro Arte Chamber Orchestra to critical acclaim. In January of this year he was again soloist with the Pro Arte Chamber Orchestra in a performance of Beethoven's Fourth Piano Concerto.

A graduate of the Juilliard School, Mr. Deveau has won prizes in several important competitions, including the Concert Artist Guild, the National Arts Club, the Minnesota Orchestra Young Artist Award, and the Houston Symphony Young Artist Award. Mr. Deveau is on the piano faculty of the New England Conservatory Preparatory Division and at the All Newton Music School. He was recently awarded a solo recitalist grant from the National Endowment for the Arts, which led to his critically acclaimed Alice Tully Hall debut in New York this past September.



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BOLT BERANEK AND NEWMAN, INC. NIGHT

Procession of Bacchus, from *Sylvia* — Delibes

Andante Cantabile, from String Quartet, Op. 11 — Tchaikovsky

Masquerade Suite — Khachaturian
- Waltz
- Romance
- Galop

INTERMISSION

Concerto in B-flat Major for Cello and Orchestra, G.482 — Boccherini
- Allegro moderato
- Adagio non troppo
- Rondo: Allegro

MARTHA BABCOCK

INTERMISSION

Slaughter on Tenth Avenue from *On Your Toes* — Rodgers-Bennett

A Chorus Line Overture — Hamlisch-Burns

South Rampart Street Parade — Bauduc/Haggart-May

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Martha Babcock

A member of the Boston Symphony Orchestra since 1973, cellist Martha Babcock is assistant principal cellist of the BSO and principal cellist of the Boston Pops. Born in Freeport, Illinois, Ms. Babcock has studied cello with Lowell Creitz, Aldo Parisot, and George Neikrug. She first appeared as soloist with orchestra at age fourteen, and during high school she was principal cellist of the Chicago Youth Orchestra. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, Ms. Babcock at nineteen became the youngest member of the Montreal Symphony, with which she also appeared as soloist. While living in Canada, she also made many solo and chamber music broadcast recordings for the CBC. In 1972, while a fellow of the Berkshire Music Center at Tanglewood, Ms. Babcock won the Piatigorsky Prize, awarded to the outstanding cellist of the summer. She attended graduate school at Boston University and, as winner of the Boston University Concerto-Aria Competition, appeared as soloist with the Boston Pops in 1973. Since joining the Boston Symphony the same year, Ms. Babcock has continued to be musically active outside the orchestra as well.

continued from page 15

"HEY, LOOK ME OVER" from *WILDCAT*

Cy Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me*, *Sweet Charity*, *Seesaw*, *I Love My Wife*, *On the 20th Century*, and *Barnum*.) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

continued on page 35



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Procession of Bacchus, from *Sylvia* — Delibes

Andante Cantabile, from String Quartet, Op. 11 — Tchaikovsky

Masquerade Suite — Khachaturian
Waltz
Romance
Galop

INTERMISSION

Concerto in B-flat Major for Cello and Orchestra, G. 482 — Boccherini
Allegro moderato
Adagio non troppo
Rondo: Allegro
MARTHA BABCOCK

INTERMISSION

Slaughter on Tenth Avenue from *On Your Toes* — Rodgers-Bennett

A Chorus Line Overture — Hamlisch-Burns

South Rampart Street Parade — Bauduc/Haggart-May

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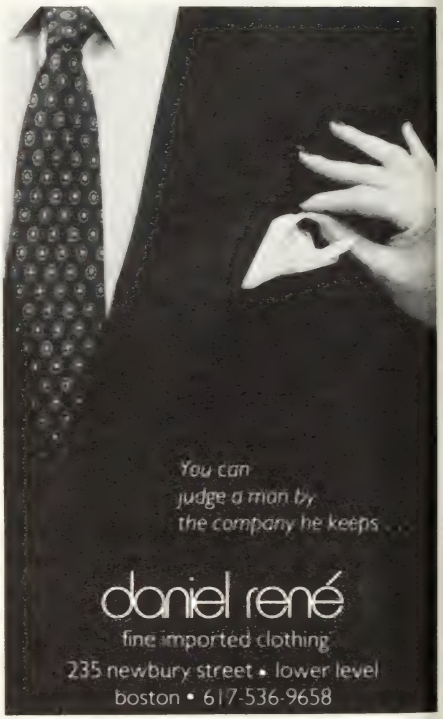
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For a biography of Martha Babcock please see page 31.

continued from 31

"FAREWELL" SYMPHONY, Finale

Franz Joseph Haydn (1732-1809)

During the many years he spent as music director of the music-loving Eszterhazy princes, Haydn occasionally had to act as negotiator between Management (the prince) and Labor (the orchestra). This usually took the form of a quiet word to the prince to explain and work out a problem. But in one instance, Haydn's petition was entirely musical and delightfully original. The prince loved to stay for months on end at his estate at Eszterhaza, near the present-day Hungarian border, the richness of which rivalled Versailles. But Eszterhaza was a long way from the capital in Vienna, and the musicians—who were required to come with him—missed their wives and families. In 1772, when it seemed as if the prince would never return to Vienna, the orchestra appealed to Haydn for help. His response was to compose a symphony that would suggest how eager the men were to leave. The music was written in such a way that, as the last movement began to wind down, each player, one by one, would come to the end of his part, snuff out the candle on his music stand, and get up and leave the hall. At the very end of the symphony only two players were left. To his credit, the prince understood Haydn's point at once and ordered the long-awaited return!

SINGIN' IN THE RAIN

Nacio Herb Brown (arr. Alexander Courage after Conrad Salinger)

Nacio Herb Brown wrote "Singin' in the Rain" in 1929, and with lyrics by Arthur Freed, it was introduced by Cliff Edwards (better known as Ukelele Ike, and best known as the voice of Jiminy Cricket in Disney's *Pinocchio*) in an MGM movie musical called *Hollywood Revue of 1929*. Judy Garland sang it in the film *Little Nellie Kelly* (1940), so that it had become virtually a standard by the time it served as the title for the 1952 MGM musical starring Gene Kelly, Debbie Reynolds, and Donald O'Connor. The story invented by Betty Comden and Adolph Green was a satirical look at the early days of the "talkies," the period when "Singin' in the Rain" had actually been composed. Gene Kelly sang and danced the tune in one of the all-time classic musical numbers in the history of film. The movie's music was scored by Conrad Salinger, a Boston native who was MGM's principal orchestrator for many years. This arrangement by Alexander Courage (composer of the theme music for the television series *Star Trek*) is a reconstruction of Salinger's original score.

continued on page 45



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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, June 19, 1983 at 7:30

LIONEL NEWMAN conducting

Ruler of the Spirits Overture	Weber
From Symphony No. 5 in E Minor, Op. 64:	Tchaikovsky
III. Valse: Allegro moderato	
IV. Finale: Andante maestoso	

INTERMISSION

Hatikvah

The Star-Spangled Banner

My Darling Daughter	arr. Black
Tzena, Tzena, Tzena	arr. Black
Gonna Fly Now, from *Rocky*	Conti
Portrait of Arthur Fiedler	arr Mancini
Fiddle Faddle	Anderson
Syncopated Clock	Anderson
Blue Tango	Anderson
Trumpeter's Lullaby	Anderson
Stars and Stripes Forever	Sousa

INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
Selections from *Gigi*	Loewe-Bennett
The Night They Invented Champagne—Gigi—	
Waltz at Maxim's—I'm Glad I'm Not Young Anymore—	
The Parisians—Say a Prayer for Me Tonight—	
Thank Heaven for Little Girls	
Singin' in the Rain	Blane-Salinger-Courage
Here Come the Bands	arr. May
Opus 1 (Tommy Dorsey)	
String of Pearls (Glenn Miller)	
Take the 'A' Train (Duke Ellington)	
And the Angels Sing (Benny Goodman)	

Among those present: Toward Independent Living and Learning; Temple Bnai Israel; Young Israel of Sharon; Thompson Recreation Commission

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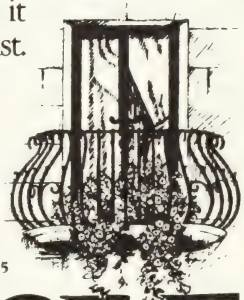
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Lionel Newman

Lionel Newman is Senior Vice President in charge of Music for Twentieth Century-Fox, acting as music director for both feature films and television. A 36-year veteran of Twentieth Century-Fox studios, Mr. Newman was preceded at the studio by his brother and top film composer, Alfred Newman.

Lionel Newman has been nominated eleven times for an Academy Award, and he received his first Oscar for the adaptation score of *Hello Dolly*. He has written numerous other film scores including those for *How to Marry a Millionaire*, *River of No Return*, *North to Alaska*, and Elvis Presley's first film, *Love Me Tender*. He was also music director for numerous musical films such as *Gentlemen Prefer Blondes*, *There's no Business Like Show Business*, *Move Over Darling*, *Dr. Doolittle*, and *Let's Make Love*, and he has conducted such film scores as *Cleopatra*, *Sand Pebbles*, *The Agony and the Ecstasy*, *The Young Lions*, and most recently *Breaking Away*, and *Alien*. In a supervisory capacity, Mr. Newman was responsible for the recording of John Williams's score for *Star Wars* and *The Empire Strikes Back* as well as for the music for the film *Turning Point*. He has scored or conducted over 200 films from the Mel Brooks film *Silent Movie*, to Oscar-winning film score for *The Omen*.

Although he does not consider himself a songwriter, Mr. Newman has written numerous songs which include among others, *Kiss* from the Marilyn Monroe film, *Niagra*, *The River of No Return*, and *Adventures in Paradise*, which has now become a standard Hawaiian tune, as well as the song *Again* which has sold over four million copies.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTING

Monday evening, June 20, 1983 at 8

LIONEL NEWMAN conducting

Ruler of the Spirits Overture	Weber
From Symphony No. 5 in E Minor, Op. 64:	Tchaikovsky
III. Valse: Allegro moderato	
IV. Finale: Andante maestoso	

INTERMISSION

Gonna Fly Now, from *Rocky*	Conti
Pops in Blues	arr. May
Birth of the Blues—Blues in the Night	
Basin Street Blues	
When You Wish Upon a Star, from *Pinocchio*	Harline-Mason
Portrait of Arthur Fiedler	arr. Mancini
Fiddle Faddle	Anderson
Syncopated Clock	Anderson
Blue Tango	Anderson
Trumpeter's Lullaby	Anderson
Stars and Stripes Forever	Sousa

INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
Selections from *Gigi*	Loewe-Bennett
The Night They Invented Champagne—Gigi—	
Waltz at Maxim's—I'm Glad I'm Not Young Anymore—	
The Parisians—Say a Prayer for Me Tonight—	
Thank Heaven for Little Girls	
Singin' in the Rain	Blane-Salinger-Courage
Here Come the Bands	arr. May
Opus 1 (Tommy Dorsey)	
String of Pearls (Glenn Miller)	
Take the 'A' Train (Duke Ellington)	
And the Angels Sing (Benny Goodman)	

Among those present: John Hancock—F.C.A. Association; Brandeis University National Women's Committee, Greater Boston Chapter, Educational Resources Associates, Inc.; F.W. Faxon Company; Vision Foundation, Inc.; Mass. State Federation of Women's Club

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For a biography of Lionel Newman please see page 39.



AUCTION TO BENEFIT SERANAK WILL BE HELD ON SATURDAY, JUNE 25 IN LENOX

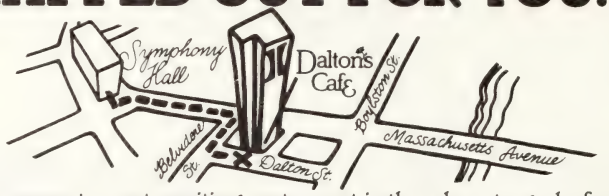
Everything from a Canaletto etching and fine antiques to the Tanglewood lion and autographed batons of famous maestros will be included among the many items offered at a special benefit auction at Seranak in Lenox, Massachusetts on Saturday, June 25, 1983.

The goal is to raise $100,000 to help pay off the mortgage on Seranak, the estate of former BSO Music Director and creator of Tanglewood, Serge Koussevitzky, which is now owned by the Boston Symphony Orchestra Education Foundation. The property is a major Tanglewood facility; providing living accommodations for the Berkshire Music Center Fellowship students, composers-in-residence, and guest artists in addition to a splendid setting for educational seminars, meetings and fund-raising activities.

Time of the auction will be 2 p.m. with a public preview of sale items on Saturday morning from 9 to noon. The sale will be conducted by Christies of New York under the supervision of Robert Seaver; Alistair Duncan, Auctioneer. An admission fee of $5 per person is refundable with the buyer's purchase; no buyer's premium will be charged. For a contribution of $15, persons may attend a private preview of this important auction at a cocktail reception at Seranak on Friday evening, June 24.

For further information, interested persons should contact Joyce Serwitz in the Development Office at Symphony Hall, Boston, (617) 266-1492.

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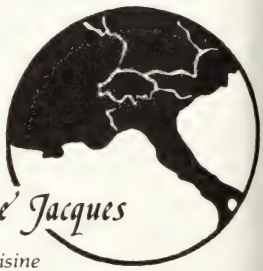
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continued from page 35

POPS IN BLUES

arr. Billy May

Strictly speaking, "blues" refers to a kind of secular folk music developed around the beginning of the century by black musicians in America. The form has continued to exist in its own right to this day, but it also influenced a great deal of other music from early jazz to Tip Pan Alley pop songs. The basic harmonic pattern of the blues lent itself to improvisation, and many early jazz classics are, in fact, treatments of the blues. And following the worldwide success of W.C. Handy's *St. Louis Blues* in 1914, it became clear to composers of popular music that the addition of the word "blues" to a song title might help the song ride to fame on the coattails of other works—even if it was not in any sense a true blues! And the notion of a "blue" note or harmony has long since spread throughout the entire American song repertory. Arranger Billy May has put together three of the most famous songs to draw upon the blues tradition. "Birth of the Blues," by Ray Henderson, with lyrics by Bud De Sylva and Lew Brown, was written for a big production number in the *George White Scandals of 1926*, which featured a "battle" between the blues and the classics. The scene culminated in a compromise represented by Gershwin's *Rhapsody in Blue*. "Blues in the Night" was written in 1941 by the unbeatable team of composer Harold Arlen and lyricist Johnny Mercer for a motion picture that was to be titled *Not Nocturne;* but the song proved to be so powerful, that the name of the picture was changed to *Blues in the Night*. "Basin Street Blues" was composed in 1929 by Spencer Williams, a New Orleans-born Pullman porter turned pianist and composer.

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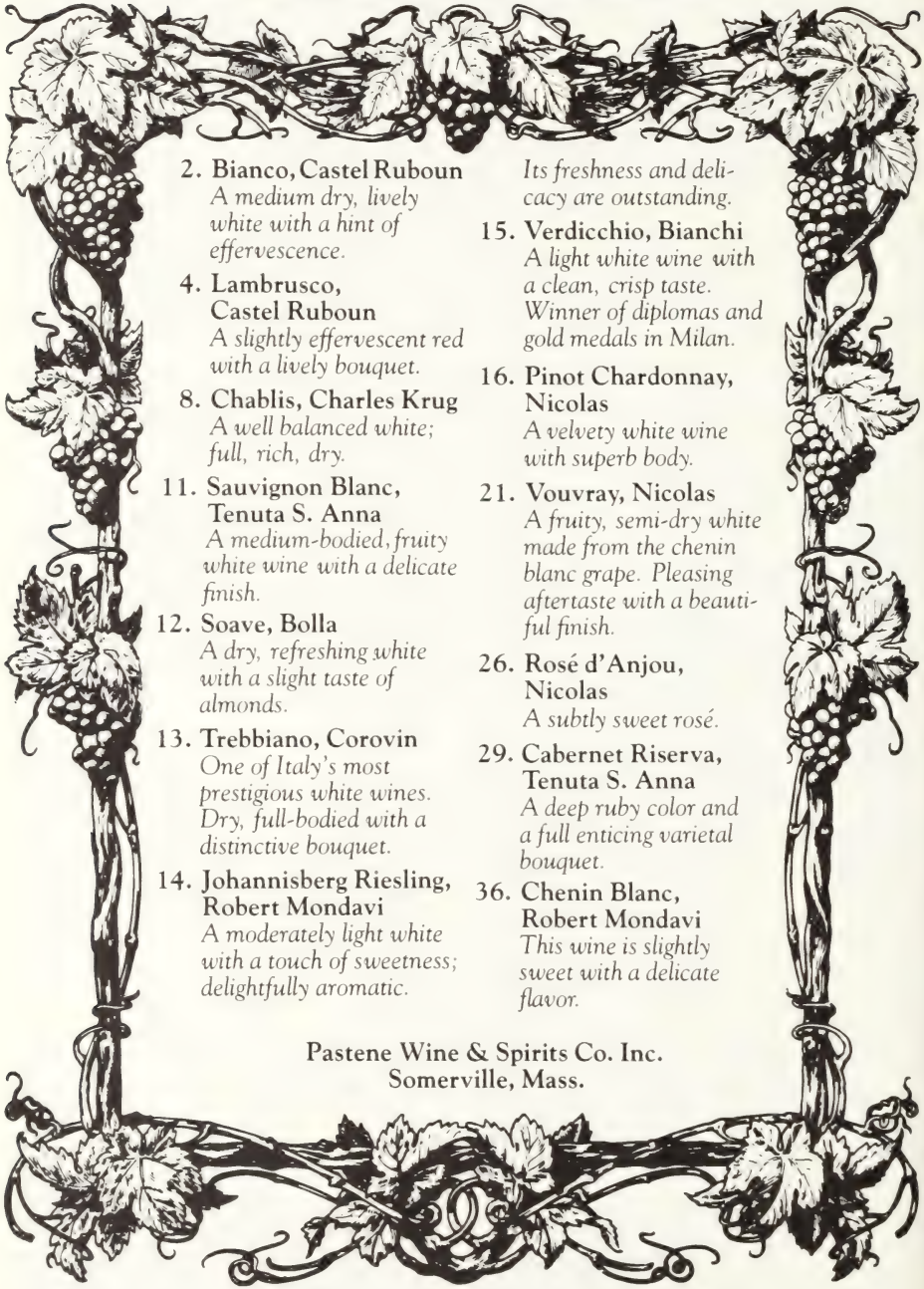
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	FRANCE		
40	Beaujolais Villages, Louis Jadot	$10.00	6.00
	ITALY		
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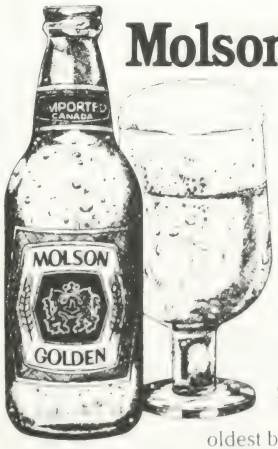
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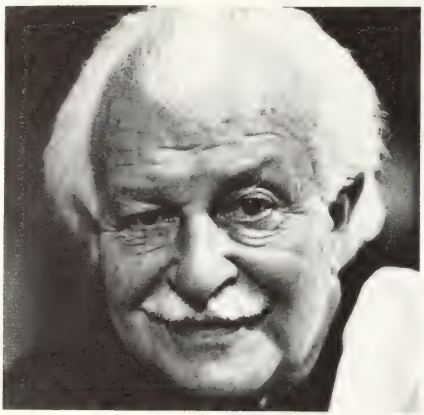
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The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

POPS CONDUCTORS

(Music Hall)

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892
1893 Timothee Adamowski
1894
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach, Gustav Strube

(Symphony Hall)

1901
1902 Max Zach, Gustav Strube
1903
1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906 Timothee Adamowski, Max Zach, Gustav
1907 Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
1910
1911 Gustav Strube, André Maquarre
1912
1913 Otto Urack, André Maquarre,
1914 Clement Lenorn
1915 André Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
1917 André Maquarre, Agide Jacchia
1918—1926 Agide Jacchia
1927—1929 Alfredo Casella
1930—1979 Arthur Fiedler
Since January 1980 John Williams

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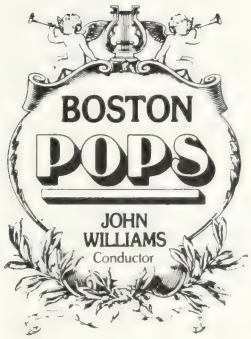


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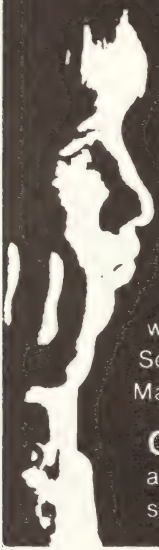
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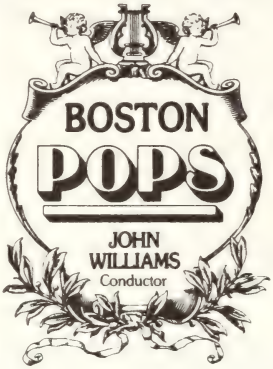
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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Notes on the Music 13
Programs and Guest Artists 17-47
Menu 49
Wine List 51
Beer and Ale 52

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First Violins
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Concertmaster
Leo L. Beranek Chair
Max Hobart
Edward and Bertha C. Rose Chair
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum

Violas
Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Timothy Pitts

Flutes
Fenwick Smith
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich
William Caballero

Trumpets
Andre Côme
Peter Chapman
Timothy Morrison
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Walter Brauer

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison

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Cleveland Morrison

*Participating in a system of rotated seating within each string section.

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures),* and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

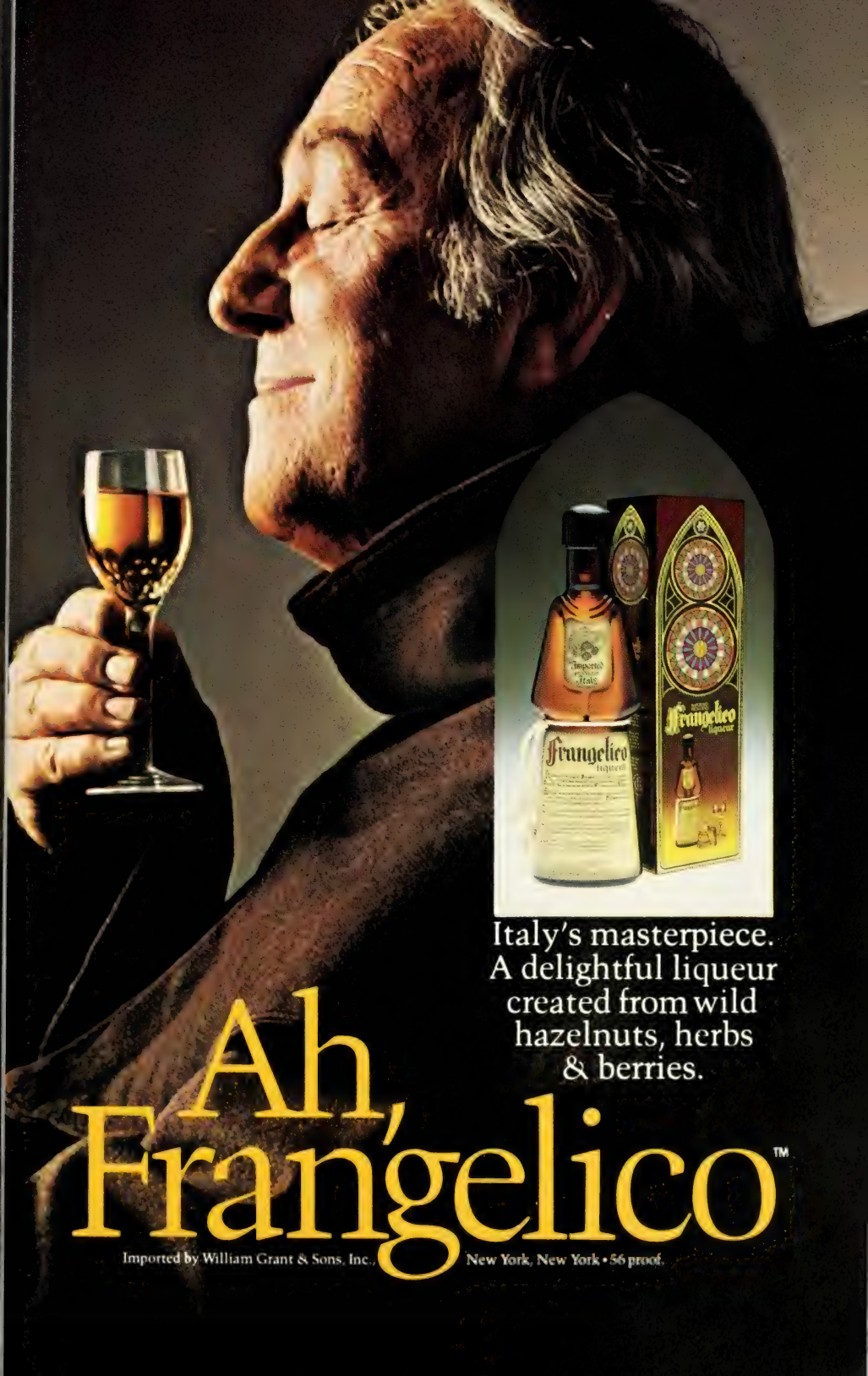
Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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THE BOSTON POPS

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

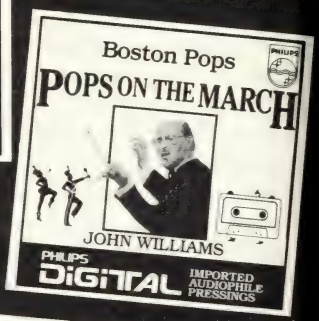
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

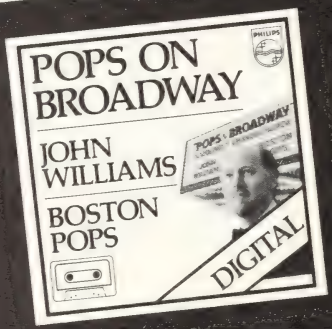
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

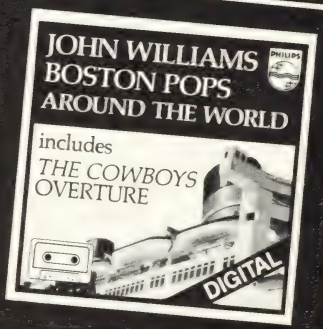
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FROM *THE PLANETS*, Opus 32

Gustav Holst (1874-1934)

Astrology, and the casting of horoscopes for his friends, was a "pet vice" of Gustav Holst. His orchestral suite *The Planets*, composed between 1914 and 1916, was inspired by the "astrological significance of the planets" and not necessarily by the classical deities after whom they are named. Holst insisted that there was no program music in them, no tale to tell. The subtitle of each section is intended to provide a key to the mood of each.

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1865-1750), arr. Lucien Cailliet (b. 1891)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from the jazzed-up vocalisms of the Swingle Singers to full symphonic orchestral treatment. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among the most popular of Bach's fugues. The arrangement is by Lucien Cailliet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

TOY SYMPHONY

Leopold Mozart (1719-1787)

The so-called "Toy Symphony" is not really a full-scale symphony at all, but rather a divertimento, intended, as this designation indicates, to give pleasure, to be witty and diverting. The work is really something of a mystery. It was published in the 18th century as a composition by Haydn, but that is no guarantee that Haydn wrote it, since publishers knew that his name alone was enough to sell a piece. There are several, slightly different, manuscript versions, each connected to a different composer! The work has been attributed to the completely forgotten Austrian monk Edmund Angerer as well as to some better-connected names: Michael Haydn (the brother of Franz), and Leopold Mozart (the father of Wolfgang), who today is most frequently regarded as the responsible party. But it really hardly matters who wrote this little piece of musical foolerly—the main point is the fun to be obtained from the use of children's toy instruments and noisemakers in this charming score.

"FAREWELL" SYMPHONY, Finale

Franz Joseph Haydn (1732-1809)

During the many years he spent as music director of the music-loving Esterhazy princes, Haydn occasionally had to act as negotiator between Management (the prince) and Labor (the orchestra). This usually took the form of a quiet word to the prince to explain and work out a problem. But in one instance, Haydn's petition was entirely musical and delightfully original. The prince loved to stay

for months on end at his estate at Eszterhaza, near the present-day Hungarian border, the richness of which rivalled Versailles. But Eszterhaza was a long way from the capital in Vienna, and the musicians—who were required to come with him—missed their wives and families. In 1772, when it seemed as if the prince would never return to Vienna, the orchestra appealed to Haydn for help. His response was to compose a symphony that would suggest how eager the men were to leave. The music was written in such a way that, as the last movement began to wind down, each player, one by one, would come to the end of his part, snuff out the candle on his music stand, and get up and leave the hall. At the very end of the symphony only two players were left. To his credit, the prince understood Haydn's point at once and ordered the long-awaited return!

"HEY, LOOK ME OVER" from *WILDCAT*

Cy Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me, Sweet Charity, Seesaw, I Love My Wife, On the 20th Century,* and *Barnum.*) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

A TRIBUTE TO *DUKE ELLINGTON*

arr. Ralph Burns (b. 1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the A Train," "Mood Indigo," and "It don't mean a thing (if it ain't got that swing)."

SUITE FROM *THE LOVE OF THREE ORANGES*, Opus 23

Sergei Prokofiev (1891-1953)

The Love of Three Oranges, Prokofiev's mordant and satirical fairy-tale opera, was based on an Italian story by Carlo Gozzi, composed in Russian, and given its first performance (in 1921) in a French translation before an English-speaking audience in Chicago! For years the opera was known more for its march (espe-

cially when it became the theme music for a radio series called "The FBI in Peace in War" back in the '40s) than for anything else, but it has been revived and performed with increasing frequency, even in English, so that the audience can enjoy the satire on the prince who can't laugh, and who is made to fall in love with three oranges, not to mention the intrusive singing "spectators" on the stage, who attempt to find out what kind of show they will be presented with, and whom the author dubs the Comics, the Tragic, the Ridicules, and the Empty-Heads.

CANDIDE OVERTURE

Leonard Bernstein (b. 1918)

Candide, a musical based on Voltaire's satirical short novel, opened on Broadway on 1 December 1956. At the time it was regarded as a noble failure when it closed after only 73 performances; certainly there were dramatic problems with the shape of the show, and it took a completely rewritten and restaged version nearly two decades later to become a real popular success. Yet few musicals have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily-cobbled-together potpourri of songs that were designed to be the hit numbers. This bright and sassy overture quickly assumed a life of its own as a concert piece of the lighter sort.

continued on page 19

tap. tap. tap.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR
Tuesday evening, June 21, 1983 at 8

PRESIDENTS AT POPS NIGHT

Presidential Polonaise — Sousa

Clair de lune — Debussy

From *The Planets:* — Holst
Mars, the Bringer of War
Venus, the Bringer of Peace
Jupiter, the Bringer of Jollity

INTERMISSION

Little Fugue in G minor — Bach-Cailliet

Toy Symphony — L. Mozart
Allegro
Menuetto
Finale: Allegro
SY G. O'SAWAH
SIR KEN RUDOLPH
I. ZACK STURN
YO MA MA
STEUBEN MAYTEH
KLAUS ELEVENSTEDT

Symphony No. 45 in F-sharp minor *(Farewell):* — Haydn
IV. Finale: Adagio

INTERMISSION

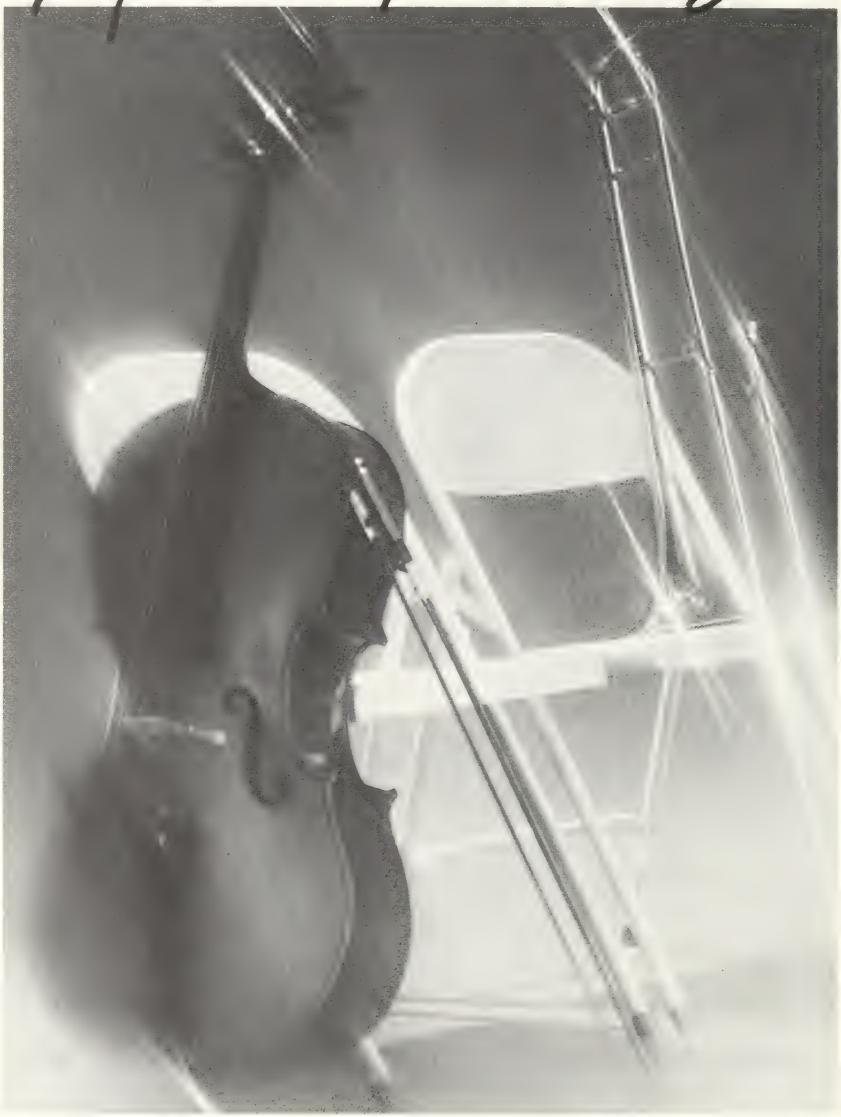
Hey, Look Me Over — Coleman-Hayman

A Tribute to Duke Ellington — arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing

When the Saints Go Marchin' In — Trad.-May-Williams

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continued from page 15

ESPLANADE OVERTURE

John Williams (b. 1932)

The *Esplanade* is a concert overture composed especially for the Boston Pops by its conductor and introduced into the Pops repertory in the 1983 season. It is a colorful and bouncy work designed to show off the sections of the orchestra while celebrating the pleasures of music-making and music-listening on the Esplanade.

THE THUNDERER MARCH

John Philip Sousa (1854-1932)

Whoever the "thunderer" of Sousa's title might have been, he was almost certainly a Mason. Sousa himself had been "knighted" in the Masons in 1886, and he composed "The Thunderer" for a conclave of that fraternal order in 1889, dedicating the work to the Columbia Commandery No. 2, Knights Templar, of Washington, D.C. The composer's daughter once revealed that "The Thunderer" was her mother's favorite march.

CAPRICCIO ESPAGNOLE, Opus 34

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestra showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

SUITE FROM *THE FIREBIRD*

Igor Stravinsky (1882-1971)

The Firebird was the work that established the 28-year-old composer overnight as a man to watch. Produced by the Ballets Russes in Paris in 1910, it was the sensation of the season, and Stravinsky quickly followed it up with *Petrushka* and *The Rite of Spring*. The plot of the ballet involves the interaction of human characters—a prince and a group of captive princesses—with two supernatural figures, the magic Firebird, a sort of good fairy, and the evil sorcerer Kashchei. Prince Ivan Tsarevich, while hunting, pursues the Firebird into the magic garden of Kashchei and captures it, but agrees to free her, whereupon the bird gives him a magic feather promising her aid if he should ever need it. Thirteen enchanted princesses, captives of Kashchei, enter, and the prince falls in love with one of them. They perform a *khorovod* (a stately slow round dance), which opens the suite. The prince is captured by the guards of Kashchei, who appears. The prince remembers the magic feather, and waves it, summoning the Firebird, who forces

continued on page 39



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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Wednesday evening, June 22, 1983 at 8

HARRY ELLIS DICKSON conducting

Washington Post March	Sousa
Poet and Peasant Overture	Suppé
Serenade	Schubert
Suite from *The Water Music*	Handel
Allegro	
Air	
Allegro deciso	

INTERMISSION

Concerto No. 1 in D-flat Major for Piano and Orchestra, Op. 10	Prokofiev
(in one movement)	
DAVID DEVEAU	
Tales from the Vienna Woods Waltzes, Op. 325	Strauss

INTERMISSION

Hey, Look Me Over	Coleman-Hayman
Selections from *My Fair Lady*	Loewe-Bennett
Get Me To the Church on Time—Wouldn't It Be Loverly—I've Grown Accustomed to Her Face—I Could Have Danced All Night—On the Street Where You Live—With a Little Bit of Luck	
Memory, from *Cats*	Webber-Knight
When the Saints Go Marchin' In	Trad.-Williams

Among those present: Massachusetts General Hospital; Softech, Inc.; Greater Boston Association for Retarded Citizens, Inc.; New England Chapter No. 7 of the American Institute of Real Estate Appraisers; Trinity-Boston Alumnae Chapter; Lynn YMCA Retired Men and Women's Club; Delta Kappa Gamma—Nu Chapter; U.S. General Accounting Office; The Junior League of Boston—Professional Area; Datamedix, Inc.; North Andover Council on Aging; Children's Hospital Medical Center.

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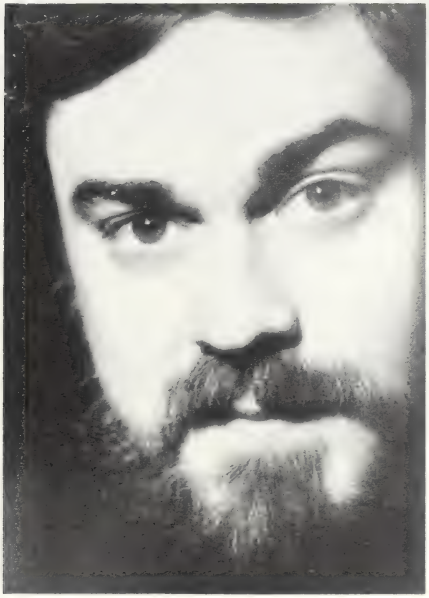
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David Deveau

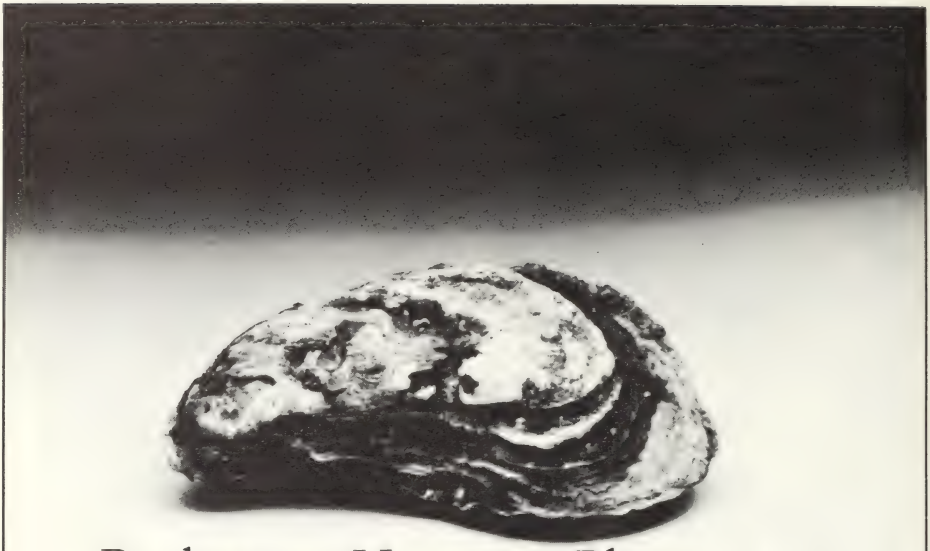
Pianist David Deveau has performed extensively throughout the United States and in Europe as recitalist, soloist with major orchestras, and as a chamber musician. His recent engagements include appearances with the Houston and St. Louis symphonies, L'Orchestre du Capitol de Toulouse, and the Juilliard Orchestra. During the 1980-81 season he was a soloist with the Handel & Haydn Society, and in October 1981 he performed a Mozart piano concerto with the Pro Arte Chamber Orchestra to critical acclaim. In January of this year he was again soloist with the Pro Arte Chamber Orchestra in a performance of Beethoven's Fourth Piano Concerto.

A graduate of the Juilliard School, Mr. Deveau has won prizes in several important competitions, including the Concert Artist Guild, the National Arts Club, the Minnesota Orchestra Young Artist Award, and the Houston Symphony Young Artist Award. Mr. Deveau is on the piano faculty of the New England Conservatory Preparatory Division and at the All Newton Music School. He was recently awarded a solo recitalist grant from the National Endowment for the Arts, which led to his critically acclaimed Alice Tully Hall debut in New York this past September.



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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Thursday evening, June 23, 1983 at 8

Rakoczy March, from *The Damnation of Faust*	Berlioz
Poet and Peasant Overture	Suppé
Suite from *The Love of Three Oranges*	Prokofiev
March	
Scherzo	
The Prince and the Princess	
The Ridiculous Fellows	

INTERMISSION

Candide Overture	Bernstein

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We Are the Champions	Mercury-Kompanek
Mostly Fats—A Tribute to Thomas "Fats" Waller	arr. Henderson
Little Fugue in G Minor	Bach-Norris
When the Saints Go Marchin' In/Hallelujah	arr. Henderson

INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
Big Band Classics	
Tuxedo Junction	Miller-Hayman
Snowfall	Thornhill-Hyman
Stompin' at the Savoy	Goodman-Osser
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: First National Bank of Boston; University of Massachusetts at Boston; Girl's Friendly Society; Ludlow Corporation; Adams-Russell Co., Inc.; Graduate Management Admission Council; St. George's Social Club; University of Virginia Club of Boston; Bird Club, Inc.; Wrentham State School; The Waltham Hospital Associates, Inc.; Boston Middlebury Alumni Association; IBM Corporation; Rollstone Congregational Church, Fitchburg; Algonquin Club of Boston.

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Five classically-trained musicians combine to form The Canadian Brass: trumpeters Frederic Mills and Ronald Romm; Graeme Page, french horn; Eugene Watts, trombone; and Charles Daellenbach, tuba. Their repertoire, drawn from music of interest to all ages, ranges from the classical works of Bach, Handel, Purcell, Vivaldi, and Debussy, to ragtime works by "Jelly Roll" Morton and Scott Joplin, to avant-garde pieces by Lukas Foss, John Beckwith, Michael Colgrass and Peter Schickele.

Formerly with RCA Records, The Canadian Brass has just signed a recording contract with CBS Masterworks which will enable them to record specially arranged cross-over material in addition to the classics. Their first recording with CBS was scheduled for release earlier this year.

The members of The Canadian Brass serve as artists-in-residence during the summer at the Banff Center in Banff, Canada, where they organize and coach brass ensembles.

Their instruments, which are 24-karat gold-plated, were specially designed and crafted by Renold Schilke of Chicago.

The Canadian Brass has appeared on national television on such diverse programs as *Camera III*, *The Today Show*, and *Sesame Street*, as well as on programs on the new Bravo TV network. Their most recent television appearance was with Johnny Carson on the *Tonight Show*. In addition to their work in television, The Canadian Brass will soon begin work on their first feature-length motion picture, *Arnold, Dog of the North*.

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JOHN WILLIAMS CONDUCTOR

Friday evening, June 24, 1983 at 8

CITY MISSIONARY SOCIETY NIGHT

Rakoczy March, from *The Damnation of Faust* — Berlioz

Poet and Peasant Overture — Suppé

Suite from *The Love of Three Oranges* — Prokofiev
- March
- Scherzo
- The Prince and the Princess
- The Ridiculous Fellows

INTERMISSION

Candide Overture — Bernstein

Sinfonia concertante in E minor for Cello and Orchestra, Op. 125: — Prokofiev
- I. Andante
- II. Allegro giusto

JOEL MOERSCHEL

INTERMISSION

There's No Business Like Show Business — Berlin-Stevens

Big Band Classics
- Tuxedo Junction — Miller-Hayman
- Snowfall — Thornhill-Hyman
- Stompin' at the Savoy — Goodman-Osser

South Rampart Street Parade — Bauduc/Haggart-May

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Joel Moerschel

Born in Oak Park, Illinois, Joel Moerschel began his cello studies at the Chicago Musical College where he studied with Karl Fruh. He was principal cello with the Chicago Civic Symphony and performed as soloist with the Oak Park Symphony and the Michigan City Symphony.

Mr. Moerschel earned a bachelor's degree and a performer's certificate at the Eastman School of Music where he was a student of Ronald Leonard. He was principal cello of the Eastman Philharmonia, the Corning Philharmonic, and played in the Rochester Philharmonic. In addition, he was the cellist for Musica Nova and the Eastman Honors String Quartet and appeared as soloist with the Rochester Philharmonic.

A cellist with the Wheaton Trio, Collage, and Musica Viva, Mr. Moerschel is founder of the Francesco String Quartet, and has performed extensively as a recitalist and chamber musician in Boston, New York and the Midwest. Mr. Moerschel joined the Boston Symphony Orchestra in 1970, and Wellesley Colleges.

SEIJI OZAWA TO LEAD BOSTON SYMPHONY IN SPECIAL OPENING NIGHT GALA CONCERT SEPTEMBER 28 IN SYMPHONY HALL

BSO Music Director Seiji Ozawa will conduct the Boston Symphony Orchestra in an Opening Night Gala on Wednesday, September 28, 1983 celebrating the orchestra's 103rd season. Itzhak Perlman will appear as soloist for Mendelssohn's Violin Concerto and Sarasate's "Zigeunerweisen." The program for the special Symphony Hall gala will also include Berlioz's "Waverley" Overture and Bizet's "Carmen" Suite. Tickets to this non-subscription concert are currently on sale exclusively to BSO subscribers and to Friends of the Boston Symphony, with public sale beginning after Labor Day in September.

The concert will be followed by an elegant gourmet black-tie dinner in Symphony Hall. The concert itself will begin at 6:30 P.M.

Chairmen of the Opening Night Gala are Mrs. Lewis S. Dabney and Mrs. Michael H. Davis; members of the Committee include Mrs. Weston W. Adams, Ms. Victoria L. Danberg, Ms. Phyllis Dohanian, Mrs. Ray A. Goldberg, Mrs. Douglas Hall, Mrs. Richard E. Hartwell, Mrs. Carl Koch, Mrs. August R. Meyer, Mrs. Suzanne L. Read, Mrs. Robert E. Siegfried, and Mrs. Ralph Sorenson.

Dinner and concert tickets are $150 per person. Dinner reservations are limited to 500 persons. Tickets for the concert are priced at $100, $75, $50, and $25.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR
Saturday evening, June 25, 1983 at 8

FOSTER GRANDPARENT PROJECT NIGHT

Liberty Bell March	Sousa
Esplanade Overture	Williams
Sing God a Simple Song, from *Mass*	Bernstein
Outdoor Overture	Copland

INTERMISSION

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arrangements by Bob DeCormier

Weave Me the Sunshine
A'Soulin
Jet Plane
El Salvador
Conscientious Objector
Puff the Magic Dragon
Greenland Whale Fisheries
Blowin' in the Wind

INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
Excerpts from *Return of the Jedi*	Williams
Parade of the Ewoks	
Luke and Leia	
Jabba the Hutt (Chester Schmitz, tuba solo)	
The Forest Victory	
By the Sea	arr. May

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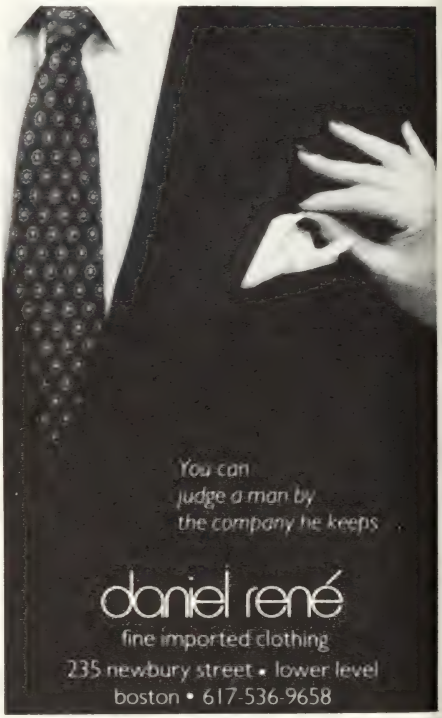
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Peter, Paul and Mary

An entire generation has come of age to the music of Peter, Paul and Mary, and has added its share to the millions of their devoted fans throughout the world since the trio's celebrated engagement at New York's Bitter End coffee house in 1961. In the twenty-two years since, such familiar hits as "If I Had a Hammer," "Lemon Tree," "Leaving on a Jet Plane," "Blowin' in the Wind," "Don't Think Twice," "Stewball," and "Puff the Magic Dragon," have successfully blended the group's social and political views with their folk-oriented music, earning them eight gold and five platinum albums, as well as their place as the most successful folk trio in the history of popular music. Social consciousness and political activism are an important part of Peter, Paul and Mary's universal appeal, and indeed, it was their appearance at a peace rally in California in 1978 that reunited them as a group after they disbanded in 1970.

Of their 30 to 50 concerts together each year, an estimated one quarter are benefits for causes such as world hunger, nuclear and ecological issues, abused children, drug rehabilitation programs, as well as for Easter and Christmas Seals, Lung Disease, and Multiple Sclerosis.

In addition to their appearances as a group, each of the trio has achieved individual success. A record producer and song writer, tenor Peter Yarrow is also known for his work in television, having recently produced his third special of "Puff the Magic Dragon" for CBS-TV. Baritone Noel "Paul" Stookey spends a great deal of time working at his own animation and recording studio, and his own group, the Body Works Band, recently recorded their first album on the NewPax label. Stookey also wrote the classic "Wedding Song (There Is Love)," and has produced three albums of songs based on Biblical parables. Mary Travers is highly recognized for her involvement in social issues. She has written and starred in a BBC series, hosted a syndicated weekly radio interview show, and when not performing maintains a busy schedule lecturing at colleges on "Society and Its Effects on Music." All three performers frequently appear as soloists.

Peter, Paul and Mary's newest album, "Such is Love," was recorded live at the Savoy in New York City. Already released in Australia and Japan, the album is scheduled for release in this country this spring.

This evening marks Peter, Paul and Mary's debut with the Boston Pops.



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Sunday evening, June 26, 1983 at 7:30

HARRY ELLIS DICKSON conducting

OLD TIMERS NIGHT

Pomp and Circumstance, March No. 1	Elgar
Poet and Peasant Overture	Suppé
Suite No. 1 from *Carmen*	Bizet
Prelude to Act I—Aragonaise	
Intermezzo	
Seguidilla	
The Dragoons of Alcala	
The Toreadors	

INTERMISSION

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INTERMISSION

Those Were the Days	Raskin-Hayman
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Moonlight Serenade	Miller-Hayman
In the Mood	Garland-Miller-Hayman
Memories Sing-Along	arr. Hayman
Memories—School Days—I'm Looking Over a Four-Leaf Clover—Row, Row, Row—I Want a Girl—Always—A Pretty Girl—If You Knew Suzy—Deep in the Heart of Texas—God Bless America	

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continued from page 19

Kashchei and his followers into violent dancing (Infernal Dance). Then the Firebird, having entranced the evil creatures, performs a slow, gentle dance (Lullaby) in which she reveals that the deathless monster's soul is located in an egg kept within a casket. The prince finds it and smashes it, destroying Kashchei and all his enchantments. The palace disappears, the statues turn into knights (who had been enchanted), the princesses are freed, and everyone joins in a dance of general happiness (Finale).

WHEN THE SAINTS GO MARCHIN' IN

arr. John Williams

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that "When the saints go marchin' in" used to be played twice by black bands at funerals in New Orleans around 1900—slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.



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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Monday evening, June 27, 1983 at 8

NATIONAL CENTER FOR AFRO-AMERICAN ARTISTS

The Thunderer March — Sousa

Esplanade Overture — Williams

Capriccio Espagnol, Op. 34 — Rimsky-Korsakov
Alborada
Variations
Alborada
Gypsy Scene
Fandango of the Asturias
(played without pause)

INTERMISSION

Primal Rites for Solo Drummer and Orchestra — DaCosta
(world premiere; commissioned by the National Center for Afro-American Artists and made possible by a grant from the Massachusetts Council on the Arts and Humanities)

MAX ROACH

A Tribute to Duke Ellington — arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing

INTERMISSION

There's No Business Like Show Business — Berlin-Stevens

Excerpts from *E.T. (The Extra-Terrestrial)* — Williams

Memory, from *Cats* — Webber-Knight

Mack, the Knife — Weill-Mason

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Max Roach

Percussionist, composer, and educator Max Roach was born in North Carolina and grew up in Brooklyn, New York, where he began his first musical studies on the piano. At an early age he began performing as a pianist for the Concord Baptist Church, and later was introduced to percussion through the church's Boy Scout Troop.

As a student at Boy's High School in Brooklyn, where he graduated with honors, Mr. Roach performed professionally in local jazz clubs. During that time he was influenced by such jazz musicians as Count Basie, Jimmie Lunceford, Chick Webb, and Duke Ellington whose bands he heard live in local theaters and on the radio. After meeting Dizzie Gillespie, Mr. Roach got his first recording date with Coleman Hawkins and went on to perform and record with many of the country's jazz greats.

While still performing club dates, touring, and recording, Mr. Roach attended Manhattan School of Music in New York where he majored in composition. Twice the winner of France's Grand Prix du Disque, Mr. Roach also won the Premio Della Critica Discogratica Italiana, was voted the Greatest Ever, Drums, by a jury of 100 fellow artists in Leonard Feather's Encyclopedia of Jazz Musician's Poll, and has received critical acclaim from the Percussive Arts Society, Downbeat Magazine, Japan's Swing Journal, England's Melody Maker, and France's Jazz Hot.

In May of 1982, Mr. Roach received an honorary doctoral degree in Music from the New England Conservatory of Music. He is on the faculty of the Music and Dance department of the University of Massachusetts, Amherst Campus.

Primal Rites for Solo Drummer and Orchestra

This work is based on Nigerian drum patterns which serve as the basis for the composition. These tonal drum patterns were collected by Lorna McDaniel who was doing field research in Nigeria. The music of Ukom is essentially played on memorial occasions honoring ". . . old women of high social esteem."

Primal Rites is in four short movements, linked by short drum solo passages. The second, third and fourth movements are based on drum patterns in well defined rhythmic units. In movement four, the solo drummer has a chance to improvise a cadenza based on motives used in the movement.

Noel DaCosta

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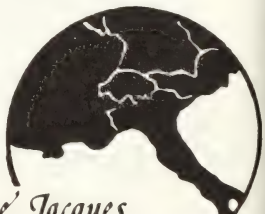
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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Tuesday evening, June 28, 1983 at 8

Ruslan and Ludmila Overture — Glinka

Firebird Suite — Stravinsky
Round of the princesses—Infernal dance of King Kashchei—
Lullaby—Finale

INTERMISSION

Pomp and Circumstance, March No. 1 — Elgar

A Young Person's Guide to the Orchestra — Britten
JOAN BENNETT KENNEDY

INTERMISSION

Hey, Look Me Over — Coleman-Hayman

Excerpts from *Return of the Jedi* — Williams
Parade of the Ewoks
Luke and Leia
Jabba the Hutt (Gary Ofenloch, solo tuba)
The Forest Victory

When the Saints Go Marchin' In — Trad.-Williams

Among those present: Post Office Social and Recreation Committee; GTE Communications Products; Analytical Systems Engineering Corporation; AVCO Everett Research Laboratory; Plymouth Woman's Club; Rotary Club of Winchester; Neighborhood Club of Quincy; Temple Beth David Sisterhood, Westwood, MA; Bank Officer's Association.

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Tanglewood 1983





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The nine-week Berkshire Festival will feature a Brahms celebration commemorating the 150th anniversary of the composer's birth, including the four symphonies, the two piano concertos, and the "German Requiem."

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Joan Bennett Kennedy

Joan Bennett Kennedy was born in Bronxville, New York and graduated from Manhattanville College. She first appeared as narrator of "Peter and the Wolf" with Arthur Fiedler and the Boston Pops during the 1960's and has since appeared on numerous occasions with the Boston Pops at both Tanglewood and in Symphony Hall. Mrs. Kennedy has also performed for the benefit of the Boston Symphony Orchestra musician's pension fund and for WGBH-TV.

An accomplished pianist, Mrs. Kennedy made her concert debut with the Philadelphia Orchestra in 1970, when she played the Mozart Piano Concerto No. 21 in C, K.467, and Debussy's Deux Arabesques.

In June of 1981, Mrs. Kennedy received a master's degree in Education from Leslie College.



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	FRANCE		
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	ITALY		
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29	Cabernet Riserva, Tenuta S. Anna	8.50	

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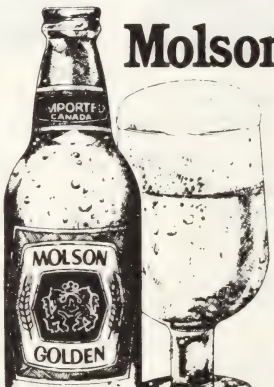
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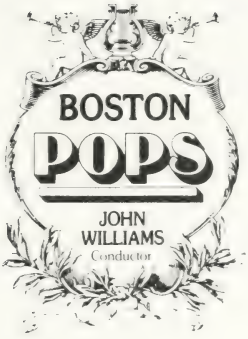
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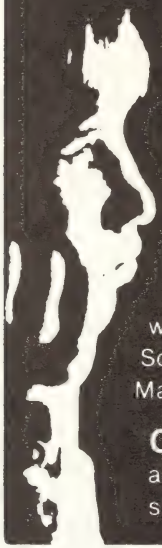
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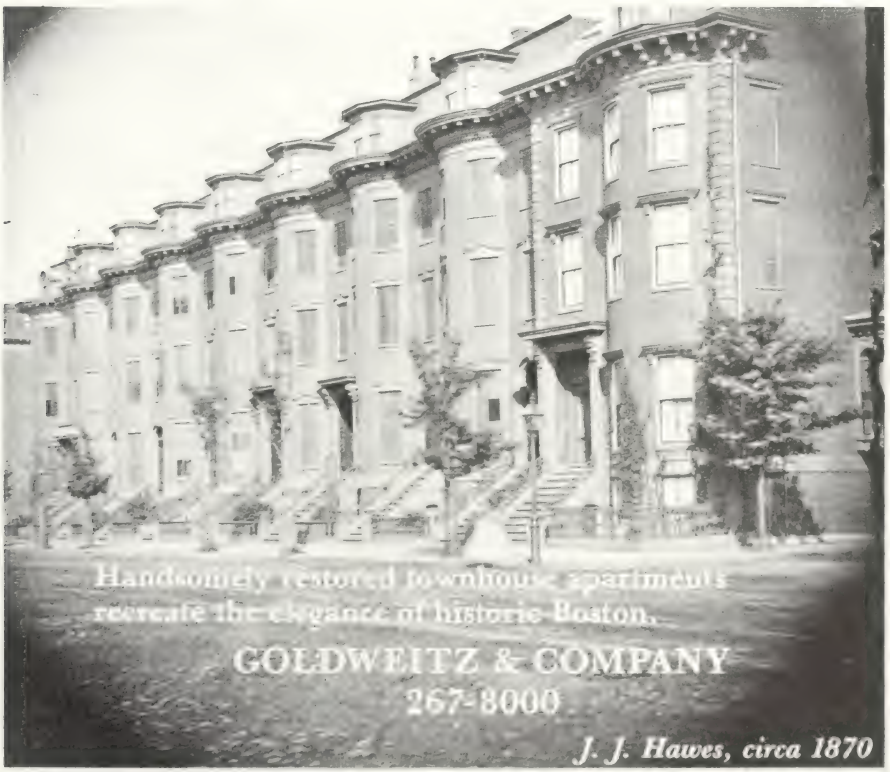
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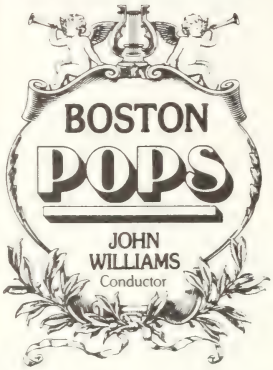
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TABLE OF CONTENTS

Members of the Orchestra 6
John Williams 7
Harry Ellis Dickson 9
Boston Pops History 11
Programs and Guest Artists 17-37
The Esplanade Concerts 41
Menu 45
Wine List 47
Beer and Ale List 48

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HARRY ELLIS DICKSON
Associate Conductor

THE BOSTON POPS ESPLANADE ORCHESTRA

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Maynard Goldman
Joseph Conte
Eugene Gratovich
Karen Van Sant
Abraham Mishkind
Kristina Nilsson
Elliott Markow
Nancy Meinhard
Carolyn Edwards
Carol Lieberman
Ann Leathers
Susan Light
Mowry Pearson
Priscilla Hallberg
Sharan Leventhal

Second Violins
William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Sandra Kott
Jason Meyer
Lynn Newdome
Valeria Kuchment
Sarah Reed
Joseph Scheer

Violas
Endel Kalam
Kenneth Stalberg
Jean Haig
Mary Hadcock
John Englund
Anne Black
Barbara Kroll
Rachel Mahoney

Cellos
Miron Yampoksky
David Finch
George Seaman
Karl Zeise
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses
Timothy Pitts
Robert Caplin
Anthony Beadle
James Freeman
Justin Locke
Prentice Pilot
Francis Gallagher

Flutes
Elinor Preble
Seta Der Hohannesian

Piccolo
William Grass

Oboes
Ira Deutsch
Frank Charnley

English Horn
Barbara Knapp

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ernst Panenka

Contra Bassoon
Ruth Waterhouse

Horns
Richard Greenfield
Kathleen Vaught Farner
Nona Gainsforth
David Allan
Thomas Haunton

Trumpets
Bruce Hall
James Simpson
James Tinsley
Dennis Alves

Trombones
Donald Sanders
Neal Kravitz
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Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
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Harp
Cynthia Price

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work, and he has since become the most sought-after composer of film music in the world.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial)* and, most recently, *Return of the Jedi*, the third installment of the *Star Wars* saga, to be released this spring. He has received eighteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was awarded this year, for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Williams is also the first composer ever to have written the scores for a combination of films which have grossed over one billion dollars. Many of his film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures),* and *Aisle Seat.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

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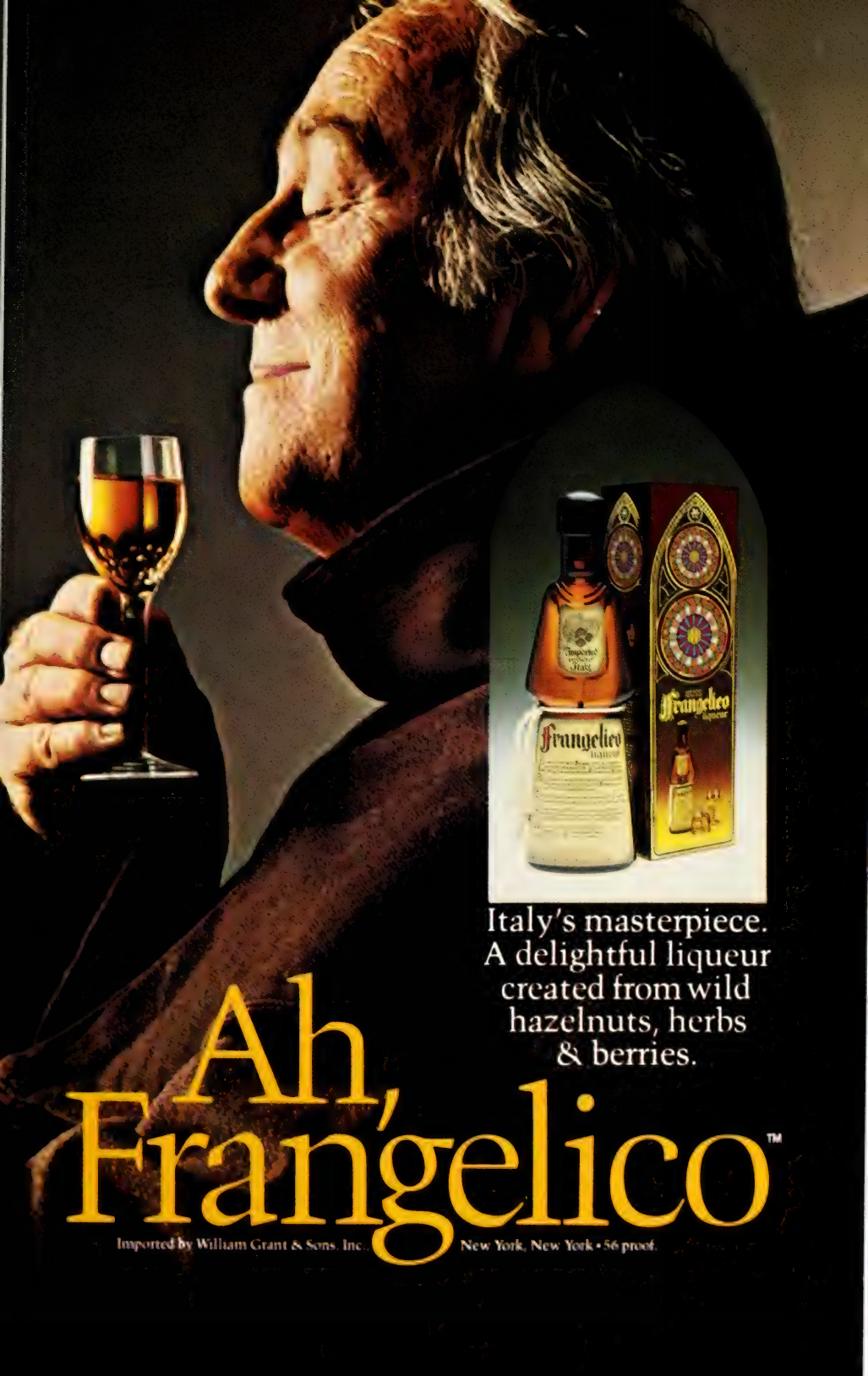
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HARRY ELLIS DICKSON



Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January of 1980. He is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

Born in Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and the Boston Pops*, was published last year and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. With Mr. Dickson as Artistic Director, the current series of Boston Symphony Youth Concerts were instituted in 1959. For his work as the director and conductor of those concerts, he has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."



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THE BOSTON POPS

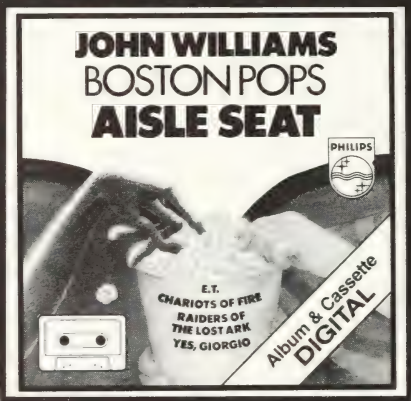
With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston "as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, Higginson's wish was realized when Adolf Neuendorff conducted the first of the "Music Hall Promenade Concerts." From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts, which were eventually given in the spring and christened "popular" and later "Pops," became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On May 7, 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He had played violin and viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

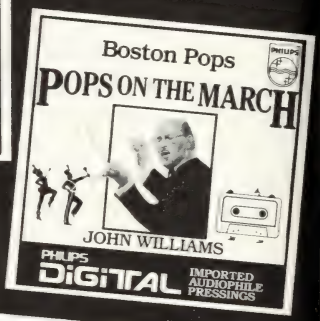
With Mr. Fiedler's death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams' appointment the following January. Other distinguished guest conductors who have appeared in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, and Mitch Miller. Since he became Pops Conductor, Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records.

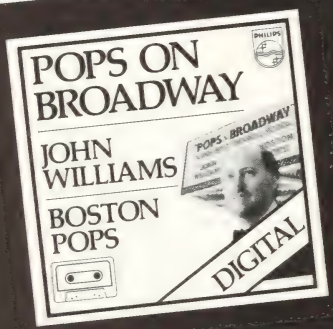
In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

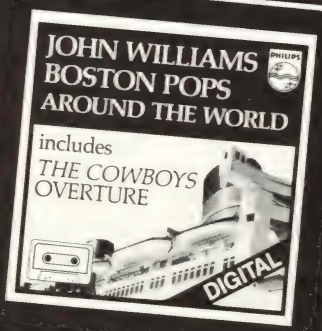
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The following is a review which appeared in the New York Times of Sunday February 27, 1983:

Disks Attest to the Versatile Talents of John Williams

by Theodore W. Libbey, Jr.

It's easier than ever to admit a liking for the lighter things in life. Light beers, cigarettes and soft drinks are edging their full-bodied competitors off store shelves, while the nouvelle cuisine celebrates the triumph of insubstantiality in many of our finest restaurants. Nothing that is weighty is safe these days, not even battleships.

No wonder, then, that those airy confections of the music literature known, for want of better words, as the light classics, have been racking up heavy sales with today's record-buying public.

America's favorite purveyor of this repertory, practically since the invention of the phonograph, has been the Boston Pops, which amassed a sizable catalogue under the late Arthur Fiedler. Of this legacy, well over 50 titles are still listed in Schwann. Three years ago, the Pops hitched its wagon to a new star in the musical firmament, the peripatetic American film composer John Williams, and a new record label, Philips. If the five disks that have since issued from this partnership are any indication, Pops, Williams & Co. are making beautiful music together. And much of it has been Mr. Williams's.

The Bostonians' debut recording for Philips (also their first under the baton of their new maestro, and Philips's first digital release) was entitled "Pops in Space" (Philips 9500 921). It featured selections from the scores Mr. Williams composed for the films "Superman," "Star Wars," "Close Encounters of the Third Kind" and "The Empire Strikes Back," and has become the best-selling issue in the history of the Philips label. Subsequent Pops disks showcased three favorite genres—the march, the musical and the overture—and have also done well at most retailers.

With their latest release, "Aisle Seat" (Philips 6514 328), the Pops and Mr. Williams have cashed in on the success of their first space venture with another soundtrack sampler. It is already Philips's fastest-selling title. [Mr. Williams] is represented by one cut each from his scores to "E.T." and "Raiders of the Lost Ark," and by a tender little cavatina he wrote for the movie "Yes, Giorgio." The rest of the disk is devoted to film music by other composers, including "Tara," "Over the Rainbow," and the main themes from "Singin' in the Rain," "Chariots of Fire" and "New York, New York." Best of the lot are "The Trolley Song" from "Meet Me in St. Louis" and "If We Were in Love," which is the title of the song Mr. Williams wrote for "Yes, Giorgio." His "Flying Theme" from "E.T." receives a sure-fire reading as well.

Like everything Philips has done on behalf of Mr. Williams and the Pops so far, the new issue is a technical tour de force. Recorded with extraordinary skill and sensitivity in what is by common consent America's finest acoustic setting, Symphony Hall in Boston, "Aisle Seat" presents an experience as close to "live" listening as records are getting—not only is it fun to turn up loud when the neighbors are out, it's ideal for auditioning new playback equipment. ("Pops in Space" was one of two disks this listener recently used for that purpose.) The recording session, held last summer with John McClure sitting in as producer for George Korngold,

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found the Pops musicians at their best: from first cut to last, the ensemble shows its big-league discipline, yet plays with a naturalness that allows the music to be what it is. . . .

The disk that preceded "Aisle Seat" in the Pops canon is Mr. Williams's most serious outing to date, and is also worthy of note. Bringing together seven overtures by composers of various nationalities—much the sort of pieces one might find on the first third of a typical Pops program—it is called, fittingly enough, "Digital Overtures: Pops Around the World" (Philips 6514 186). Again, and this time somewhat unexpectedly, one of the album's most attractive selections is a work by Mr. Williams, his "The Cowboys," which he extracted from his score to the eponymous 1972 John Wayne western. An energetic essay, it lopes along in the bold, outdoorsy manner made popular by Elmer Bernstein in his music for "The Magnificent Seven," and is brilliantly played by the city-slickers from back East. The record also offers a sparkling rendition of Dimitri Kabalevsky's "Colas Breugnon" Overture and a very fine account of Leonard Bernstein's overture to "Candide." It further commends itself by including two lesser-known overtures, those to "Boccaccio" by Franz von Suppé and "The Bronze Horse" by Daniel-François Auber, both of which prove worthy of a first-class treatment, and get one. The digitally recorded sound is nothing short of splendid.

Mr. Williams's recordings with the Pops, taken as an aggregate, testify both to his versatility as a conductor and his high batting average with music other than his own. In particular, the energy he imparts to his accounts, his skillful pacing and the sensitivity to balances he routinely displays all strike this listener as rare qualities.

The albums also shed some light on Mr. Williams, the composer. Whether or not his monopoly on the big film scores lasts, there can be little doubt that what he has contributed to the genre already establishes him as the pre-eminent soundtracker of our day, whose music, as Erich Wolfgang Korngold's once did, communicates the soul of our popular cinema. Perhaps it is time to acknowledge that this success rests on one of the most acute compositional talents in the business. It has been rightly pointed out that Mr. Williams is an eclectic; that his muse borrows frequently from the works of well-known composers. What has not been pointed out as often is that Mr. Williams has flair, inventiveness and a genuine melodic gift, and that his music can be surpassingly effective in its evocation of mood. It succeeds, sometimes with surprising eloquence, in conveying the sense of wonder and excitement at the heart of today's high-budget, high-tech box office blockbusters . . .

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Wednesday evening, July 6, 1983 at 8

HARRY ELLIS DICKSON conducting

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MARK FULARZ, tenor
KEITH KIBLER, baritone
THE NEW ENGLAND CONSERVATORY CHORUS,
LORNA COOKE deVARON, CONDUCTOR

Lerner and Loewe Overture

Selections from *Camelot*
Camelot
What Do the Simple Folk Do?
If Ever I Would Leave You

Selections from *Paint Your Wagon*
I Talk to the Trees
They Call the Wind Maria
There's A Coach Comin' In

INTERMISSION

Selections from *Brigadoon*
Overture
The Heather on the Hill
I'll Go Home With Bonnie Jean
It's Almost Like Being in Love

Selections from *Gigi*
Thank Heaven for Little Girls
The Night They Invented Champagne
I Remember It Well
Gigi

INTERMISSION

Selections from *My Fair Lady*

Overture
Wouldn't It Be Loverly
With a Little Bit of Luck
The Rain in Spain
I Could Have Danced All Night
Get Me to the Church on Time
Show Me

Concert Finale (I Could Have Danced All Night)

Among those present: General Electric Aircraft Engine Business; Foster and Foster Real Estate; Quechee Lakes Land Owners Association; Friends of TRW Electronics; Academy of Musical Arts, Inc.; Gates of Temple Lodge; Polaroid Corporation; Department of Community Services; Norwood Catholic Women's Club; Framingham Public Library; Roudenbush Community Center, Westford, MA; First Parish Unitarian Church, Canton, MA; St. Luke's Church, Lancaster, PA
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Gloria Raymond

A frequent performer of solo song, oratorio, quartet and choral literature, mezzo-soprano Gloria Raymond is a graduate of the University of Maine and the Cleveland Institute of Music. After winning the Maine NATS Vocal Competition in 1977, she began making professional concert appearances throughout New England, with special concentration on the oratorio repertoire. She has sung with the Portland, Bangor and New Hampshire symphonies, at Bowdoin, Dartmouth, Colby College, and Heidleberg College in Tiffin, Ohio. For two seasons Ms. Raymond studied at Tanglewood as a vocal fellow at the Berkshire Music Center, where she twice appeared as soloist in pieces commissioned for orchestra and voice as part of the Fromm Festival of Contemporary Music. Locally, Ms. Raymond has performed as soloist with the John Oliver Chorale, the M.I.T. Choral Society, Harvard Glee Club and the Spectrum Singers. Forthcoming is her operatic debut in Boston, singing the role of Flosshilde in the Boston Lyric Opera Company's productions of Wagner's *Das Rheingold* and *Die Götterdämmerung*. This week's series of concerts marks Ms. Raymond's first appearance with the Boston Pops.

For a biography of Mark Fularz please see page 23.

For a biography of Keith Kibler please see page 27.

For a write-up on the New England Conservatory Chorus please see page 31.
A list of the members of the chorus appears on page 37.

For a biography of Lorna Cooke deVaron please see page 35.



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JOHN WILLIAMS CONDUCTOR

Thursday evening, July 7, 1983 at 8

HARRY ELLIS DICKSON conducting

AN EVENING WITH LERNER AND LOEWE

GLORIA RAYMOND, soprano
MARK FULARZ, tenor
KEITH KIBLER, baritone
THE NEW ENGLAND CONSERVATORY CHORUS,
LORNA COOKE deVARON, CONDUCTOR

Lerner and Loewe Overture

Selections from *Camelot*
Camelot
What Do the Simple Folk Do?
If Ever I Would Leave You

Selections from *Paint Your Wagon*
I Talk to the Trees
They Call the Wind Maria
There's A Coach Comin' In

INTERMISSION

Selections from *Brigadoon*
Overture
The Heather on the Hill
I'll Go Home With Bonnie Jean
It's Almost Like Being in Love

Selections from *Gigi*
Thank Heaven for Little Girls
The Night They Invented Champagne
I Remember It Well
Gigi

INTERMISSION

Selections from *My Fair Lady*

Overture
Wouldn't It Be Loverly
With a Little Bit of Luck
The Rain in Spain
I Could Have Danced All Night
Get Me to the Church on Time
Show Me

Concert Finale (I Could Have Danced All Night)

Among those present: The Elfun Society—Lynn-Boston Chapter; Boston Insurance Center, Inc.; Boston Edison Employees Club; Lupus Foundation; Brandeis University; Bingham, Dana and Gould; Kemper Group; Newton Parks & Recreation Department Senior Adult Association; Ramblers Association; Sheraton Corporation
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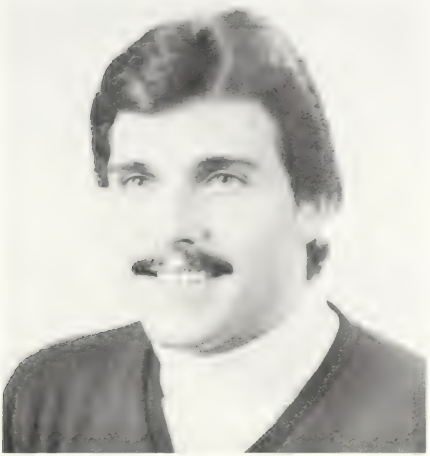
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Mark Fularz

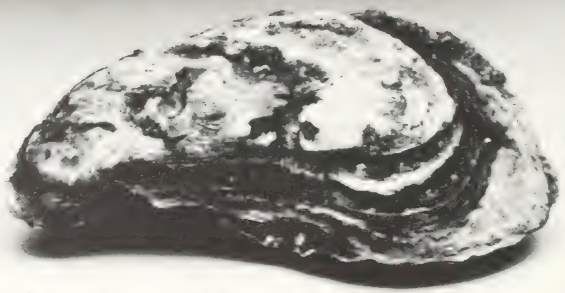
Born in North Tonawanda, New York, and currently in Boston, baritone Mark Fularz received his undergraduate degree from the State University of New York at Fredonia, where he sang the roles of Marcello in *La bohème* and Giuseppe Palmieri in *The Gondoliers.* While in college he was soloist in many choral concerts and opera scenes and on the Concert Choir's tour of Spain. For three summers he was a member of the Artpark Summer Music Festival in Lewiston, New York. Mr. Fularz has appeared with the John Oliver Chorale and the Massachusetts Institute of Technology Choral Society. His oratorio repertoire includes, besides many standard works, the roles of Pater Seraphicus and Pater Profundis in Schumann's *Scenes from Goethe's "Faust,"* and Oreste in Milhaud's *Les Choéphores.* Last summer, as a member of the Phyllis Curtin Seminar for Singers at the Berkshire Music Center at Tanglewood, Mr. Fularz appeared as soloist with the Boston Symphony Orchestra in Beethoven's *Fidelio* and *Fantasia in C minor,* both conducted by Seiji Ozawa. In October of this year he will be heard as baritone soloist in the Boston Ballet's performances of Carl Orff's *Carmina Burana.* These performances mark Mr. Fularz's debut with the Boston Pops.

For a biography of Gloria Raymond please see page 19.

For a biography of Keith Kibler please see page 27.

For a write-up on the New England Conservatory Chorus please see page 31.
A list of the members of the chorus appears on page 37.

For a biography of Lorna Cooke deVaron please see page 35.



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JOHN WILLIAMS CONDUCTOR

Friday evening, July 8, 1983 at 8

HARRY ELLIS DICKSON conducting

AN EVENING WITH LERNER AND LOEWE

GLORIA RAYMOND, soprano
MARK FULARZ, tenor
KEITH KIBLER, baritone
THE NEW ENGLAND CONSERVATORY CHORUS,
LORNA COOKE deVARON, CONDUCTOR

Lerner and Loewe Overture

Selections from *Camelot*
Camelot
What Do the Simple Folk Do?
If Ever I Would Leave You

Selections from *Paint Your Wagon*
I Talk to the Trees
They Call the Wind Maria
There's A Coach Comin' In

INTERMISSION

Selections from *Brigadoon*
Overture
The Heather on the Hill
I'll Go Home With Bonnie Jean
It's Almost Like Being in Love

Selections from *Gigi*
Thank Heaven for Little Girls
The Night They Invented Champagne
I Remember It Well
Gigi

INTERMISSION

Selections from *My Fair Lady*

Overture
Wouldn't It Be Loverly
With a Little Bit of Luck
The Rain in Spain
I Could Have Danced All Night
Get Me to the Church on Time
Show Me

Concert Finale (I Could Have Danced All Night)

Among those present: RPI/Russell, Sage Boston Alumni; State Street Bank; Topsfield Boxford Rotary; GTE Labs, Inc.; Massasoit Community College—DCE; National Forum for Greek Orthodox Musicians, Villanova University Alumni Association of Boston; Maynard Elks; Temple, Barker and Sloane; St. Elizabeth Seton Paris Social Club, Bedford, NH
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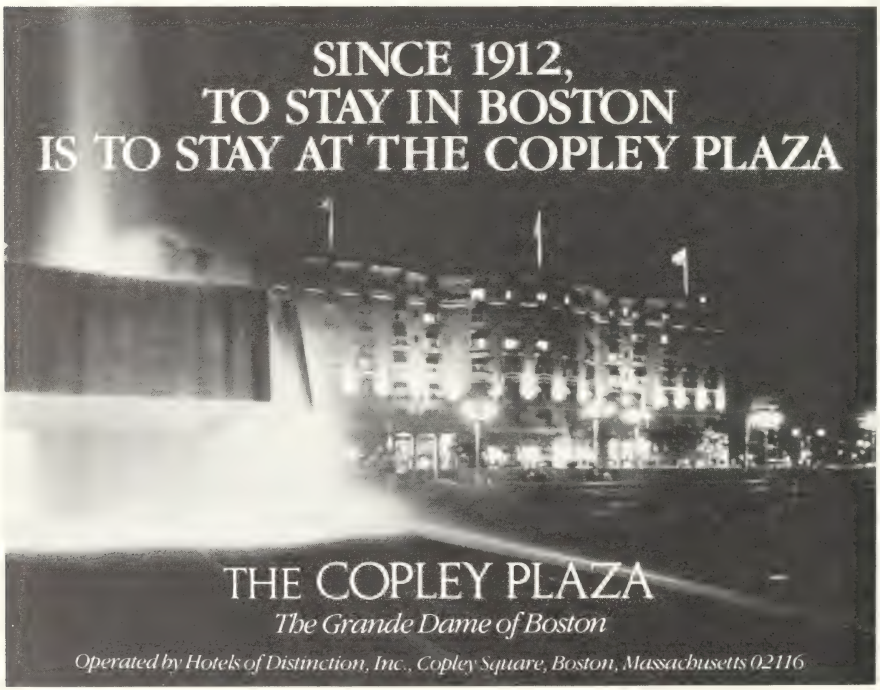
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Keith Kibler

Keith Kibler is one of Boston's busiest vocal artists, having appeared with virtually all of Boston's major musical organizations since his graduation from the New England Conservatory in 1976. With the Boston Symphony he has appeared in both opera and concert, most recently singing in Puccini's *Tosca* and Wagner's *Tristan und Isolde*, both at Tanglewood. He has toured with Opera New England and is a frequent guest soloist with Boston's major choral organizations. Nationally he has sung with the orchestras of Portland, Rochester, Syracuse, and Springfield, as well as the opera companies of St. Louis, Lake George, and Wolf Trap. No stranger to contemporary music, Mr. Kibler has sung in the premieres of works by Robert DiDomenica, Malcolm Peyton, Rodney Lister, Peter Homans, and Jean Barraqué, and in the Boston premieres of Schoenberg's *Gurrelieder* and Alan Berg's *Wozzeck*. He has appeared in recital most recently in the Goethe Institute and Gardiner Museum recital series and has recorded for AFKA and CRI records. This summer he is also appearing with the Bach Aria Group.

A fellow at Tanglewood for two summers, Mr. Kibler was recently chosen to receive one of two Beebe Traveling Fellowships given nationwide for the 1983-84 season. He will be based in London. This concert is his first appearance with the Boston Pops.

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For a biography of Mark Fularz please see page 23.

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JOHN WILLIAMS CONDUCTOR

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HARRY ELLIS DICKSON conducting

AN EVENING WITH LERNER AND LOEWE

GLORIA RAYMOND, soprano
MARK FULARZ, tenor
KEITH KIBLER, baritone
THE NEW ENGLAND CONSERVATORY CHORUS,
LORNA COOKE deVARON, CONDUCTOR

Lerner and Loewe Overture

Selections from *Camelot*
Camelot
What Do the Simple Folk Do?
If Ever I Would Leave You

Selections from *Paint Your Wagon*
I Talk to the Trees
They Call the Wind Maria
There's A Coach Comin' In

INTERMISSION

Selections from *Brigadoon*
Overture
The Heather on the Hill
I'll Go Home With Bonnie Jean
It's Almost Like Being in Love

Selections from *Gigi*
Thank Heaven for Little Girls
The Night They Invented Champagne
I Remember It Well
Gigi

INTERMISSION

Selections from *My Fair Lady*

Overture

Wouldn't It Be Loverly
With a Little Bit of Luck
The Rain in Spain
I Could Have Danced All Night
Get Me to the Church on Time
Show Me

Concert Finale (I Could Have Danced All Night)

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New England Conservatory Chorus

The New England Conservatory Chorus has been performing with the Boston Symphony Orchestra for more than thirty years and has appeared frequently with the Boston Pops Orchestra. Founded in 1947 by director Lorna Cooke deVaron, the Chorus was established to provide professional training for future singers, music educators, and conductors, and has, in the thirty-six years since, become one of the country's most distinguished choral ensembles. The Chorus has made seventeen recordings with the Boston Symphony for the RCA and Deutsche Grammophon labels. Among their recent recordings are Berlioz's *Romeo and Juliet*, which won the Grand Prix du Disque, and an album of American Contemporary Choral Music for CRI. In addition, the Chorus has been awarded six other Grand Prix du Disques, as well as many nominations for awards from the Academy of Recording Arts and Sciences.

The New England Conservatory Chorus has made extensive tours of the United States, the Soviet Union, and Europe, and it has performed under such distinquished conductors as Seiji Ozawa, Sir Colin Davis, Charles Munch, Erich Leinsdorf, Leonard Bernstein, Aaron Copland, Robert Shaw, Nadia Boulanger, and Claudio Abbado. In the summer of 1978 Lorna Cooke deVaron and the New England Conservatory Chorus were invited by the Israeli Government to participate in Israel's thirtieth anniversary festivities. While in Israel the Chorus made a sixteen day tour of the country with major concerts in Tel Aviv, Jerusalem, and Caesarea. Recent Boston Symphony appearances have included Haydn's *Seven Last Words of Christ on the Cross*, under the direction of Antal Dorati and also Haydn's *Creation*, under the direction of Seiji Ozawa. The Chorus plans to join Mr. Ozawa and the Boston Symphony for performances of Berlioz's *L'enfance du Christ* in April, 1984.

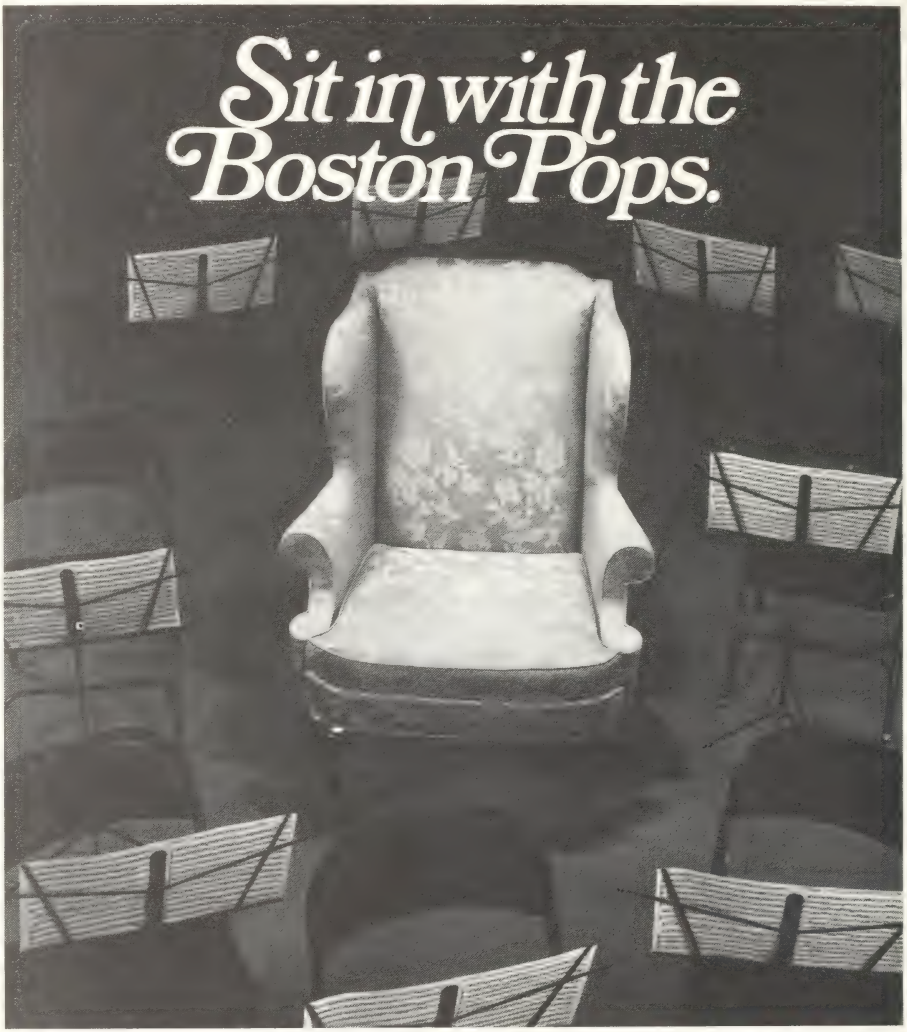
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For a biography of Mark Fularz please see page 23.

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For a biography of Lorna Cooke deVaron please see page 35.

A list of the members of the chorus appears on page 37.



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HARRY ELLIS DICKSON conducting

AN EVENING WITH LERNER AND LOEWE

GLORIA RAYMOND, soprano
MARK FULARZ, tenor
KEITH KIBLER, baritone
THE NEW ENGLAND CONSERVATORY CHORUS,
LORNA COOKE deVARON, CONDUCTOR

Lerner and Loewe Overture

Selections from *Camelot*
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What Do the Simple Folk Do?
If Ever I Would Leave You

Selections from *Paint Your Wagon*
I Talk to the Trees
They Call the Wind Maria
There's A Coach Comin' In

INTERMISSION

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The Night They Invented Champagne
I Remember It Well
Gigi

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Selections from *My Fair Lady*

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With a Little Bit of Luck
The Rain in Spain
I Could Have Danced All Night
Get Me to the Church on Time
Show Me

Concert Finale (I Could Have Danced All Night)

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Lorna Cooke deVaron

Lorna Cooke deVaron came to the New England Conservatory in 1947 and joined the faculty of the Berkshire Music Center at Tanglewood in 1953 after studying choral conducting there with Robert Shaw. At Tanglewood she taught choral conducting and repertoire, and she prepared the Festival Chorus for concerts with the Boston Symphony Orchestra.

As director of the Choral Department at the Conservatory, Mrs. deVaron teaches a graduate program in choral conducting, and she conducts both the Conservatory Chamber Singers and the New England Conservatory Chorus, which she regularly prepares for its annual performances with the Boston Symphony Orchestra. Under her direction and in collaboration with many world-famous conductors, recordings by the Chorus have won the Grand Prix du Disque and awards from the National Academy of Recording Arts and Sciences. After leading the Chorus on successful tours of Spain and the Soviet Union in 1966, Mrs. deVaron received the City of Boston Medal for Distinguished Achievement as the first American woman ever to have conducted a mixed ensemble in Europe. Since then, she has conducted the Chorus in tours throughout Europe, the United States, and Israel.

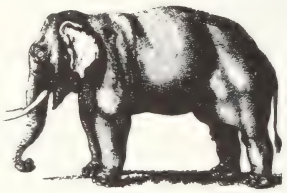
Mrs. deVaron was awarded the Radcliffe College Graduate Society Medal in 1972 and the Wellesley College Award of Distinction in 1978. In 1977 and 1979 Mrs. deVaron was one of the guest conductors at the Zimriya Festival of Choruses in Israel and there received the Israeli Government Medal; while in Israel she taught choral conducting workshops at the University of Jerusalem. She and the New England Conservatory Chorus have given concerts in Israel as part of the State of Israel's thirtieth-anniversary celebrations in 1978. This past summer she conducted the Conservatory Chamber Singers in eight concerts at the Monadnock Music Festival in New Hampshire.

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Victoria Cox
Shari Craft
Lynne Fickett
Karen Fluvog
Linda Giedl
Susan Klebanow
Karen Lacroix
Elizabeth Mackenzie
Claudia Mackie
Carol McKeen
Mikako Shiokawa
Anne Stollerman
Jennifer Trimboli
Elizabeth Trueblood
Elise Trumbull
Isabel Wilson

Alto
Betsy Burleigh
Patricia Cristofaro
Jean Cochrane
Laurie Frederick
Elizabeth Hart
Ruth Hodkinson
Jeanine Kelley
Paula Kmetz
Debbie Maher
Helen Ward Mannix
Linda Orfaly
Gayna Pacl
Julie Peterson
Nell Stoddard
Mary Sullivan
Alexandra Suschocki
Susan Trout
Meryl Vogh
Terrie Waters

Tenor
Mark Ayasse
Edward Bryant
Sean Callery
Sheldon Chandler
Michael Conran
William Cotten
Martin Gardiner
Mario Giammarco
John Hugo
Roy Kelley
Earl Minor
Paul Picerno
Wendell Purrington
Noel Scott
Ed Steinhart
George Tucci
Wayne Ward
Jody Wormhoudt

Bass
Nate Abbott
Douglas Bond
Kevin Darby
Ken Diemer
Carlton Doctor
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Charles Hitchcock
Jay Kuder
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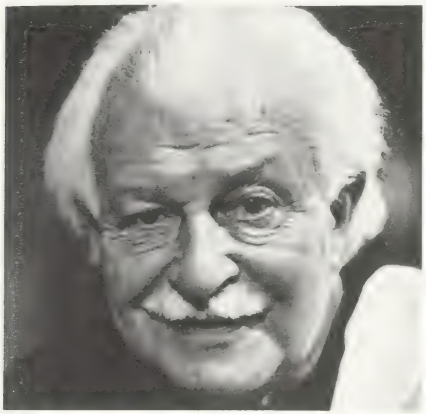
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The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

POPS CONDUCTORS

(Music Hall)

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892
1893 Timothee Adamowski
1894
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach, Gustav Strube

(Symphony Hall)

1901
1902 Max Zach, Gustav Strube
1903
1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906 Timothee Adamowski, Max Zach, Gustav
1907 Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
1910
1911 Gustav Strube, André Maquarre
1912
1913 Otto Urack, André Maquarre,
1914 Clement Lenorn
1915 André Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
1917 André Maquarre, Agide Jacchia
1918—1926 Agide Jacchia
1927—1929 Alfredo Casella
1930—1979 Arthur Fiedler
Since January 1980 John Williams


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THE ESPLANADE CONCERTS



Arthur Fiedler founded the Esplanade concerts in 1929, having spent several years in the planning and promotion of this now famous series. The concerts are held each summer at the Hatch Shell on the Charles River Esplanade, at the foot of Beacon Hill. John Williams will carry on the tradition of these concerts, which are free to the public and one of the area's most popular summertime events. The atmosphere is festive and informal, with concertgoers bringing blankets and picnic suppers, while others listen from the vantage point of their yachts anchored in the nearby Charles River Lagoon. Audiences of 50,000 are not unusual. For the Bicentennial July Fourth concert, a half million people crowded the banks for a performance of Tchaikovsky's *1812 Overture* and a fireworks display. The 1983 Esplanade concerts will be held on the following dates:

Thursday, morning, June 30, at 10:15—*Youth Concert*
Friday evening, July 1, at 8:30
Saturday evening, July 2, at 8:30
Sunday evening, July 3, at 8:30
Monday evening, July 4, at 8

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SEIJI OZAWA TO LEAD BOSTON SYMPHONY IN SPECIAL OPENING NIGHT GALA CONCERT SEPTEMBER 28 IN SYMPHONY HALL

BSO Music Director Seiji Ozawa will conduct the Boston Symphony Orchestra in an Opening Night Gala on Wednesday, September 28, 1983 celebrating the orchestra's 103rd season. Itzhak Perlman will appear as soloist for Mendelssohn's Violin Concerto and Sarasate's "Zigeunerweisen." The program for the special Symphony Hall gala will also include Berlioz's "Waverley" Overture and Bizet's "Carmen" Suite. Tickets to this non-subscription concert are currently on sale exclusively to BSO subscribers and to Friends of the Boston Symphony, with public sale beginning after Labor Day in September.

The concert will be followed by an elegant gourmet black-tie dinner in Symphony Hall. The concert itself will begin at 6:30 P.M.

Chairmen of the Opening Night Gala are Mrs. Lewis S. Dabney and Mrs. Michael H. Davis; members of the Committee include Mrs. Weston W. Adams, Ms. Victoria L. Danberg, Ms. Phyllis Dohanian, Mrs. Ray A. Goldberg, Mrs. Douglas Hall, Mrs. Richard E. Hartwell, Mrs. Carl Koch, Mrs. August R. Meyer, Mrs. Suzanne L. Read, Mrs. Robert E. Siegfried, and Mrs. Ralph Sorenson.

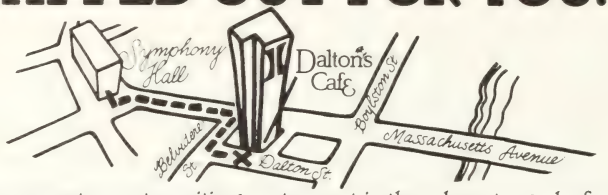
Dinner and concert tickets are $150 per person. Dinner reservations are limited to 500 persons. Tickets for the concert are priced at $100, $75, $50, and $25.

For more information on this special, non-subscription event, please call the Friends' Office at Symphony Hall, (617) 266-1492.

PLANS ANNOUNCED FOR AUTHUR FIEDLER MEMORIAL

Plans have been announced by the Arthur Fiedler Memorial Committee to build a memorial to the late maestro. The two year project will also involve general improvements to the Esplanade area. The project is being supervised by a committee made up of the maestro's widow, his friends, members of the BSO and area artists and art experts. The first $100,000 towards the memorial is being guaranteed by the Store 24, a New England chain of convenience stores. In order to give the many people who admired and remember Fiedler an opportunity to participate in the building of the memorial, commemorative T-shirts, balloons and buttons have been designed. Net proceeds from the sale of these items will be donated to constructing and maintaining the memorial.

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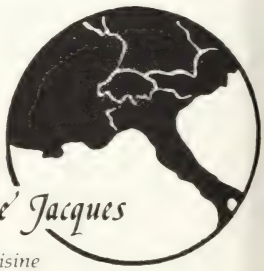
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Cheddar Stick	1.25	Havarti	1.75

All cheeses served with crackers.

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		Cheesecake Brownies	1.00

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Pretzels	.40	Honey Roast Almonds	1.25
Honey Roast Peanuts	1.00		

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Hot Tea	.75	Sanka	.75
Iced Coffee	.75		

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21. **Vouvray, Nicolas**
A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

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9	Paul Masson Brut	13.00	
51	Blanc de Blanc, Almadén	15.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	14.00	
30	Taittinger, Brut La Francaise	38.00	21.00
	ITALY		
6	Gancia Asti Spumante	$14.50	
	NEW YORK STATE		
5	Great Western Extra Dry	13.00	7.00
7	Great Western Sparkling Burgundy	13.00	7.00

WHITE WINE

No.		Bottle	½ Bottle
	AUSTRIA		
47	Pinot Blanc, Klosterkeller Siegendorf	$ 7.00	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.00	
	CALIFORNIA		
8	Chablis, Charles Krug	6.50	3.50
14	Johannisberg Riesling, Robert Mondavi	13.00	
17	Monterey Chablis, Almadén	6.50	
31	Chardonnay, Almadén	9.50	
33	Rhine, Taylor California Cellars	6.00	
36	Chenin Blanc, Robert Mondavi	13.00	
45	Light Chablis, Taylor California Cellars	6.00	
	FRANCE		
16	Pinot Chardonnay, Nicolas	10.50	
21	Vouvray, Nicolas	9.00	
	ITALY		
2	Bianco, Castel Ruboun	$5.50	
11	Sauvignon Blanc, Tenuta S. Anna	8.00	
12	Soave, Bolla	8.00	4.50
13	Trebbiano, Corovin	5.00	
15	Verdicchio, Bianchi	6.50	
	GERMANY		
10	Blue Nun, Sichel	8.50	5.00
18	Bernkastel Riesling, The Bishop of Riesling	8.00	
	NEW YORK STATE		
32	Taylor Chablis	5.50	
	PORTUGAL		
34	Lancer's Vinno Branco	7.50	4.50

RED WINE

No.		Bottle	½ Bottle
	AUSTRIA		
54	Pinot Noir, Klosterkeller Siegendorf	$ 7.00	
	CALIFORNIA		
35	Burgundy, Taylor California Cellars	6.00	
42	Cabernet Sauvignon, Almadén	9.50	
53	Zinfandel, Almadén	7.00	
	FRANCE		
40	Beaujolais Villages, Louis Jadot	$10.00	6.00
	ITALY		
4	Lambrusco, Castel Ruboun	5.50	3.50
20	Valpolicella, Bolla	8.00	4.50
29	Cabernet Riserva, Tenuta S. Anna	8.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Light Rose, Taylor California Cellars	$ 6.00	
	FRANCE		
26	Rose d'Anjou, Nicolas	6.00	
	NEW YORK STATE		
39	Lake Country Pink, Taylor	$ 5.50	
	PORTUGAL		
50	Lancer's Vin Rose	7.50	4.50

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No.		Bottle
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	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	10.00

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